

M. Bishop
J. D.

THE Publishers' Weekly

MAR 5 1930

The American Book TRADE JOURNAL

62 West 45th Street, New York

VOL. CXVII

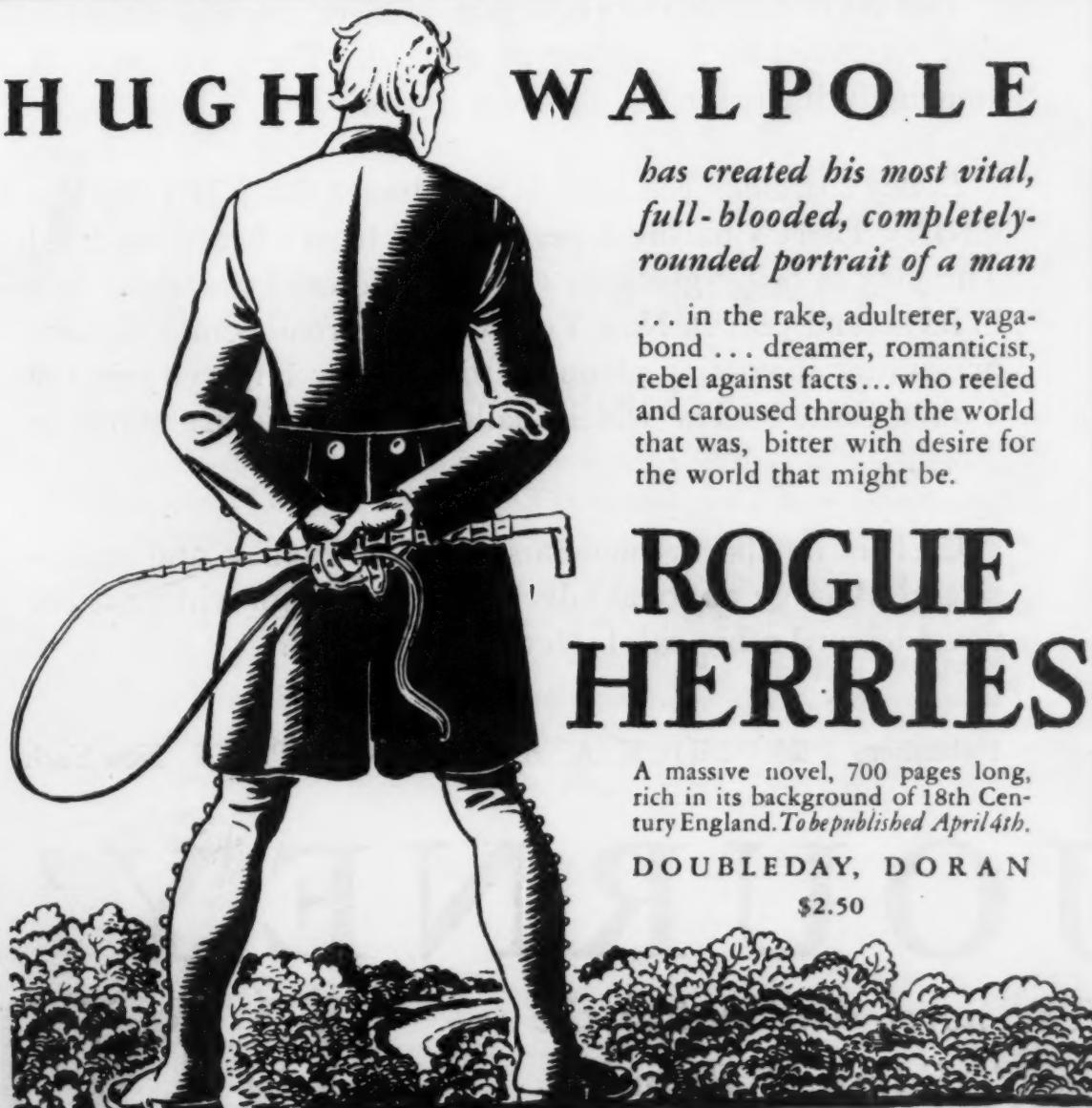
NEW YORK, MARCH 1, 1930

No. 9

HUGH WALPOLE

*has created his most vital,
full-blooded, completely-
rounded portrait of a man*

... in the rake, adulterer, vagabond ... dreamer, romanticist, rebel against facts... who reeled and caroused through the world that was, bitter with desire for the world that might be.



ROGUE
HERRIES

A massive novel, 700 pages long,
rich in its background of 18th Century England. To be published April 4th.

DOUBLEDAY, DORAN

\$2.50

JOURNEY'S END

*The Great War Novel
For PEACE!*

Coming About March 20

**By R. C. Sherriff
and Vernon Bartlett**

The NOVEL of the play that is sweeping the world—*first conceived by its author as a novel.* The great story is amazingly intensified in this new form.

Every customer you have is a customer for JOURNEY'S END. There's hardly a person who hasn't heard its title! The play is being given in *sixteen different countries.* It's in its second year in New York City and road companies are presenting it now or planning to in every large city in the United States. The widely hailed talking picture starts in April.

Cash in on this tremendous wave of interest and enthusiasm! A large national advertising campaign will start the novel toward a big sale! *Have you ordered?*

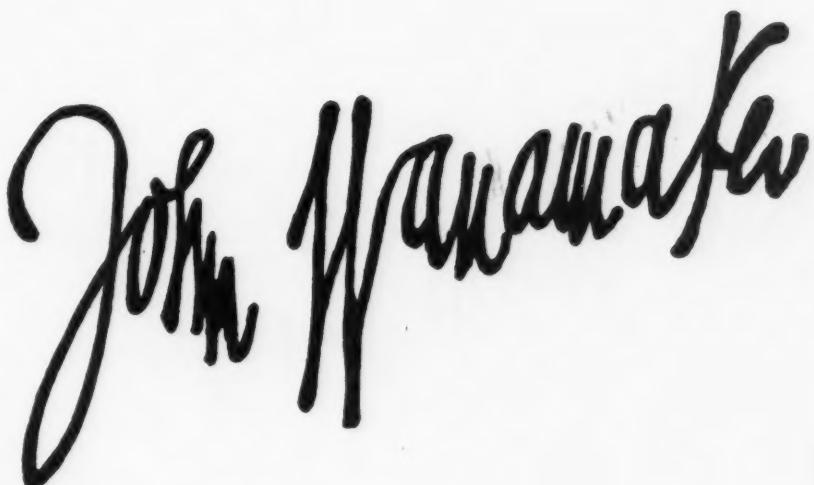
Publishers **FREDERICK A. STOKES COMPANY** New York

JOURNEY'S END

*"The novel will outlive the
play." Edmund Blunden.*



Second Printing Now Ready



A BUSINESS BIOGRAPHY

BY JOSEPH H. APPEL

Every merchant in America is a prospective purchaser of this business biography of a great merchant. The appeal of the book is indicated by its simultaneous choice by two business book clubs for distribution to members, and by the feature publicity being given it by such merchandizing organs as *Women's Wear*, and by the exhaustion of the first large edition within one week of publication. We have prepared an effective circular which it will pay you to send to every merchant in your trading area. Advertising is appearing in appropriate mediums to reinforce your efforts. Order stock for display now.

Illustrated—\$5.00

THE MACMILLAN COMPANY, NEW YORK



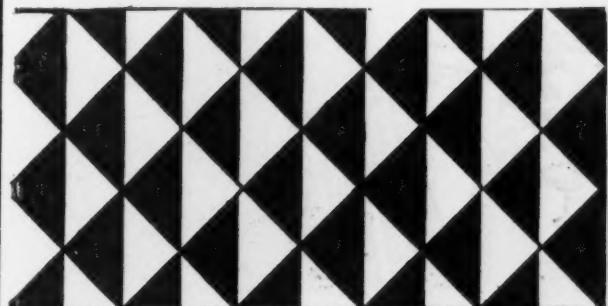
The
RED MESABI
by
GEORGE R. BAILEY

GEORGE
GIGUÈ

A powerful story of love and adventure against the colorful background of a great iron mine. (March 19) \$2.00. Houghton Mifflin Co.

WE NOMINATE FOR THE
LITERARY HALL OF FAME

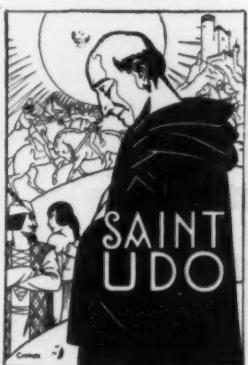
RICHARD L.
MASTEN



Because he boarded a Japanese steamer from the pilot's sampan at Hong Kong and found the girl of his dreams waiting for him at the top of the rope ladder.

\$2.50

Because in knocking about Europe and the Far East he has acquired a philosophy similar to Thornton Wilder's, without impairing his inherent love for swift action and sudden adventure of the Sabatini type.



Because in SAINT UDO, his first novel, he has combined these two utterly dissimilar characteristics in a swift, exciting tale of a mediaeval Italian priest, who, by a mortal sin, balked a Duke, pleased a Prince and saved a Lady's life.

And finally because no one in our office has been able to start SAINT UDO without finishing it.

HOUGHTON MIFFLIN COMPANY



CONFIDENTIAL!

The advance sales of Elizabeth Jordan's new mystery-romance, **THE NIGHT CLUB MYSTERY**, exceed by almost sixty percent those of her popular book, *The Devil and the Deep Sea*, published last year. Within the next few days you should receive complete details of the big promotion campaign which we hope will make **THE NIGHT CLUB MYSTERY** the best-selling murder story of the Spring season.

By ELIZABETH JORDAN

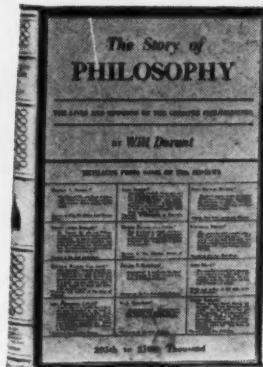
THE NIGHT CLUB MYSTERY

READY MARCH 14

PRICE \$2.00

THE CENTURY CO.

**from THE INNER SANCTUM of
SIMON and SCHUSTER**
Publishers • 37 West 57th Street • New York



To be published for a dollar on March 17

The Inner Sanctum is glad to make the first public announcement of *The Dollar Star* edition of *The Story of Philosophy*.

This edition will be published March 17, with the good wishes of *The Inner Sanctum*, and the hope that our friends at Garden City will find it as easy and pleasant to sell in large quantities as we at 57th Street have found it to be these last 46 months.

In arranging for this edition there was much discussion and no bickering. Our friend, BOB DE GRAFF, realized that it would be unfair both to DR. DURANT and *The Inner Sanctum* to publish *The Story of Philosophy* for one dollar unless Garden City could guarantee a royalty that would at least equal the combined royalty for DR. DURANT and profit for *The Inner Sanctum* that has been currently accruing. *The Inner Sanctum* realized that such a guarantee would be unsound for Garden City until the distribution facilities were such that it could be safely made.

The time has now come, and it is *The Inner Sanctum's* hope that the results will surpass even its own optimistic hopes.

We are told that this deal is the largest ever made for reprint rights.

Here is a book which up to now has been selling for \$5.00. Almost 10,000 copies were sold at this price in 1929 right in bookstores. Over 225,000 copies have been sold at \$5.00 in bookstores.

***The Inner Sanctum* has been advertising *The Story of Philosophy* as a best-seller for the years. This has been literally true for almost four years, and we believe it will hold for some time to come.**

We believe it is possible that half a million copies will be sold at \$1.00 before this coming Christmas. Almost a quarter of a million people were willing to pay \$5.00 to read about the great philosophers as DR. DURANT tells about them. Highbrow and lowbrow bought the book. The wealthy were glad to have the book charged to the account, the poor saved up nickels and dimes to own a copy. Now a vast new purchasing level (as they say in the sales conferences) has been reached.

***The Inner Sanctum* believes, too, that the dollar edition will help the sale of a new two-volume illustrated edition which it is itself bringing out later in the Spring. This will be published at \$5.00, and is prepared expressly for those who wish to own an edition printed on the better paper which this price makes possible, and bound more substantially. It is prepared also for those who wish to make a gift of DR. DURANT's book.**

***The Dollar Star Edition* will acquaint additional hundreds of thousands with DR. DURANT's method of humanizing and illuminating great men and their thoughts. In this way it will prepare an entire new audience for his forthcoming book—which incidentally will not be ready for another couple of years.**

Miscellania: The long awaited *Eroica*, a novel based on the life of BEETHOVEN, is published this Thursday. *The Inner Sanctum's* back order file contains one order for this book from Boston from a lad who spells it with a T. . . . The new advertising campaign giving 10,000 reasons for the purchase of *The Art of Thinking* has come in for some pleasant comments from the boys who are interested in that sort of thing. . . . It is *Your Correspondent's* private hunch that the new LENZ book, *My System of Contract Bidding* will sell 50,000 copies. Among the reasons: the *System* works, and the book sells for a dollar. . . . *The Inner Sanctum* will be glad to send an advance copy of *Jump!* (advertised in this column last week) to any bookseller who believes he and the general public may become interested in it. . . . If you are interested in a realistic novel which is going to stir up controversy, read *Bottom Dogs* by EDWARD DAHLBERG, published this Thursday by *Ye Inner Sanctum* (adv.) . . . —*And Company* is now going into its third printing. The advertising bill is one of those things we'd rather not think about, but the book is worth it. . . . *Believe It or Not!* is on the upandup. . . . One of the troubles with Our Industry is that there aren't more books like *The Woman of Andros*. . . . *The Inner Sanctum* wonders whether the sale might not be doubled at \$1.50. . . . The big Partition and Linoleum boys are at 386 Fourth Avenue these days, trying to finish their work before May 1st. . . . A new printing of 5,000 copies of *Caught Short!* has just come in from the bindery.

—ESSANDESS.



Cynthia Stockley's

TAGATI

Stella Cardross is a Female Tiger!

Here is a new and strong Stockley novel of love and danger amid the hazards of the veldt and the intrigues of an English "colony set."

Cynthia Stockley is a South African of Irish parentage and has a Paris home! She is described by an artist who painted her: "A dark, vivid face . . . with eyes always three cornered with laughter."

Remember "Ponjola"?



Ready March 14. \$2.00

PUTNAM'S

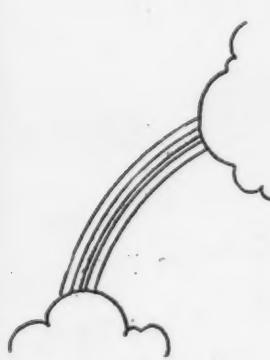
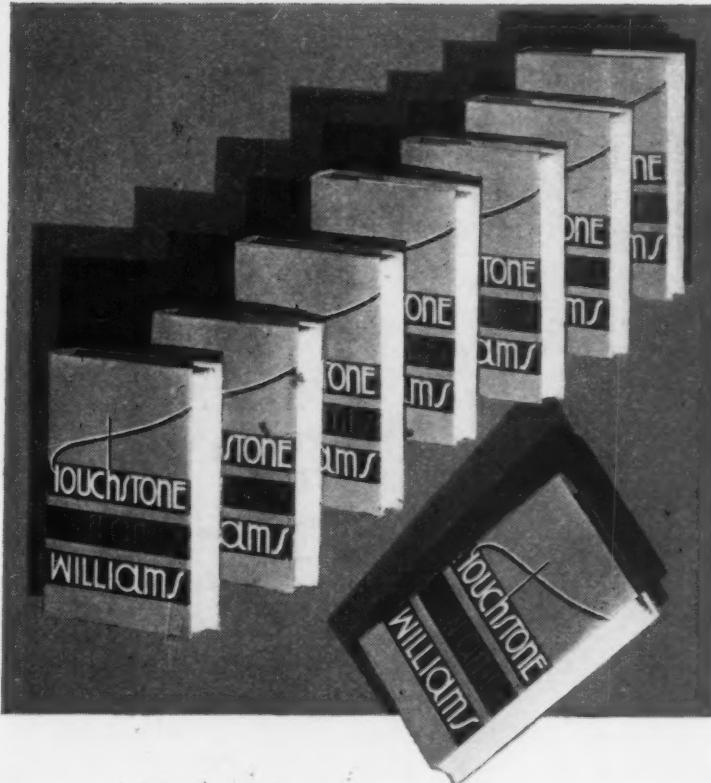
2 West 45th St.

New York

touchstone

by **BEN JAMES
WILLIAMS**

Ben Ames Williams is not only one of America's leading authors but one of the highest paid magazine writers in the field. He has written many outstanding successes among which are "Splendor," "Immortal Longings," "All the Brothers Were Valiant," "Silver Forest," "Death on Scurvy Street," etc. This is his first new novel since "Splendor"—his most outstanding success—and his first in 3 years.



UTTERLY DIFFERENT

The substitution at birth of one baby for another has been made the plot of many a stirring tale. But in Touchstone, Ben Ames Williams has taken this always dramatic plot and given it an O. Henry twist.

THE STORY

One of Edith Caterson's twins is substituted at birth by a nurse. On her death bed, twenty years later, the nurse confesses, but dies before she can tell *which boy is the son and which the outcast*.

The fearful, soul-searing question left unanswered in the mother's heart, and the Cain and Abel tragedy which threatens the two boys, makes an enthralling story of great humaneness and power.

THE JACKET

Strikingly colorful. Designed in black and green. It will make your customers dip into the book.

DUTTON THE ADVERTISING

publisher

300 FOURTH AVENUE, N.Y.C.

TOUCHSTONE will be advertised extensively and consistently in newspaper book review sections and leading literary magazines.

New Dr. Priestley Thriller
PERIL AT CRANBURY HALL
 By John Rhode

Dr. Priestley solves an ingenious and exciting mystery which turns out to be a four-fold crime. \$2.00

MISS WELBY AT STEEN

By Archibald Marshall
 Author of "The Honour of the Clintons," etc.

A delightful new story of English country life which will be as popular as the earlier Clinton novels which it resembles.

\$2.50

4th Printing!
THE MYSTERY OF THE OPEN WINDOW
 By Anthony Gilbert

This new thriller by the author of *Death at Four Corners* is selling almost faster than we can print it. Mr. Gilbert is reaching a wider audience every day.

\$2.00

DODD, MEAD & CO.
 449 Fourth Ave.
 New York

DODD MEAD
 New Fiction Leaders!

A new mystery by the author of "The Crow's Inn Tragedy"
WHO KILLED CHARMIAN KARSLAKE?
 By Annie Haynes

A famous American actress was killed on the night of the ball at Hepton Abbey. The investigation of the crime brings forth surprising discoveries that will thrill every mystery reader.

\$2.00

2nd Large Printing!
THE PRINCE'S DARLING
 By George Preedy

This novel of a beautiful girl who was forced to play a dual role of love promises to outdistance *General Crack* in popularity and sales.

\$2.50

The national "buy" word!

T
H
E

OFFICE WIFE



Has the wife at home anything to Fear?

Read
THE

OFFICE WIFE

The New Novel by
FAITH BALDWIN

DODD MEAD AND CO., 449 Fourth Avenue, New York

\$2.00

(Reduction of advertisement appearing nationally)

By FAITH BALDWIN

AT LAST! Something sensationaly *new* in popular fiction by an author whose reputation is based on her dramatic treatment of vital modern problems. Every wife at home and every girl in business (and every husband too) will want a copy.

Price \$2.00

Dodd Mead & Co. 449 4th Ave., New York

How the Men Who Really Know Wall Street Make Money In Stocks!

Here is the first and best human book on Wall Street, answering the questions of the average man in his own language, in chatty, thoroughly delightful style. It is written by one of the really successful operators in Wall Street today (when the recent crash came, he did not own a single share of stock on margin—contrary to his usual custom). He wishes his identity concealed, because he has not written this book for personal fame—but to keep you from losing your money.

The author learned how to beat a hard game; he wants every one to profit by his knowledge.

We are behind this book. We believe in it. We do not feel that we are gambling when we appropriate a large sum for a real advertising and publicity campaign to put it across.

WATCH YOUR MARGIN ANONYMOUS

INTRODUCTION BY W. E. WOODWARD

The book for every man and woman who has even so much as looked at a stock report. The book that will prevent them from losing their money. Will anyone refuse to learn that secret?

Ready March 15th

\$2.50

**HORACE
GOOD**



**LIVERIGHT^{NY.}
BOOKS**



Mr. Kipling's Saloon, in Pecos, Texas, about 1880. Seated at the gambling table, next to the white-aproned proprietor, is Jim Miller who had recently killed the county sheriff . . . and all the witnesses!



"BILLY
THE KID"



BELLE
STARR

"RED BUCK"



JIM
MILLER

The "run"
starts March 20th!

BAD MEN and Bad Women!

Sabra Cravat could remember how soft was the Kid's voice that time she met him on the prairie, how odd were his long front teeth, how he wore gloves . . . Returning from Wichita, Sabra found the town hushed—Yancy had killed the Kid . . . All Osage came to view the body of the Kid in the new plate glass show window of Hefner's Furniture Store and Undertaking Parlors.

Every day Osage was treated to a parade by the girls of Dixie Lee's house. One day it would be rosy splendor shading from pale pink to scarlet. The next from delicate lemon to orange. Again, the whole gamut of green . . .

"We're going out, by God," Yancey told Sabra, "to a brand-new, two-fisted, rip-snortin' country, full of Injuns and rattlesnakes and two-gun toters and gyp water and des-per-ab-dos!"

CIMARRON

...by Edna Ferber

\$2.50 DOUBLEDAY, DORAN

"*T*he best
work Miss Delafield has
done so far."—THE LONDON TIMES

IN the last four years E. M. Delafield has tripled her sales and now the London Times says her new novel is the best she has ever done. You remember the first success of "Jill," of "The Way Things Are." And last year's "First Love" pushed Miss Delafield up in the ranks of real best sellers. Your customers will be sitting on your doorstep waiting for this great new novel of love and strife in the English aristocracy.



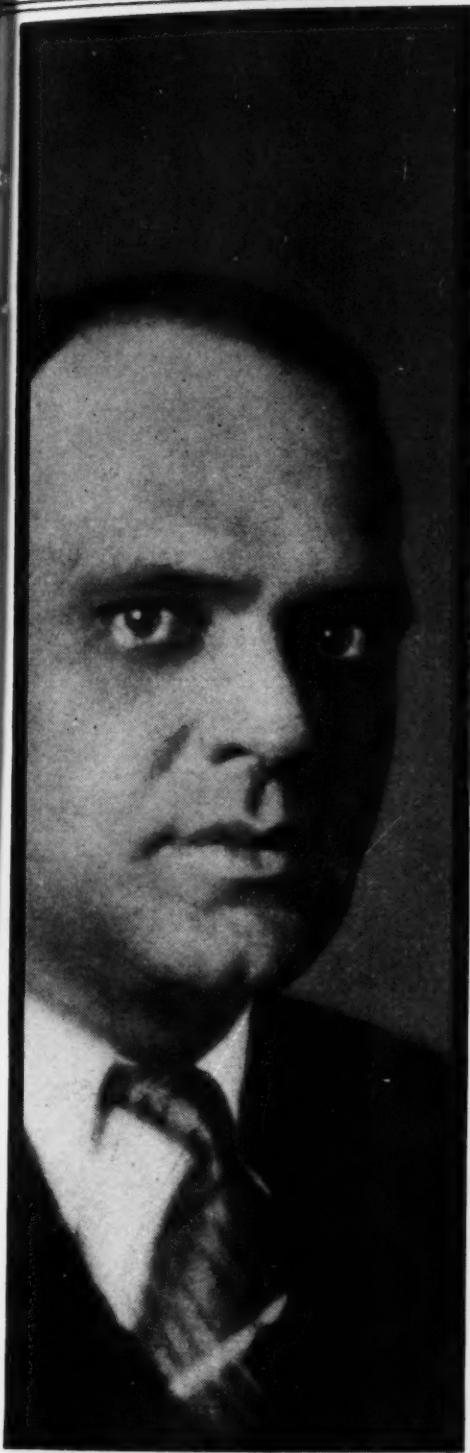
TURN BACK THE LEAVES

By
**E. M.
Delafield**

AUTHOR OF "JILL" AND
"THE WAY THINGS ARE."

\$2.50

HARPER & BROTHERS



*Good News for Readers
... Bad News for Ribs ·
A New "Ol' Man Adam"*

HERE we are, boys, back in Canaan with the Children of Israel running around so wild that the Lord has to take steps. Here are big doings with the Philistines—Saul puts on some swell kinging—that boy David does his stuff—and that ain't all! Here's some good hot sex-appeal—Ruth with her sassy tongue, that good-looking Esther, yes, and old Queen Jezebel herself. If Roark Bradford's hell-raising darkey preacher doesn't give your ribs a work-out, you haven't learned how to laugh. Here's a sure fire hit—the best thing of its kind since Uncle Remus.

By
*Roark
Bradford*

AUTHOR OF "OL' MAN
ADAM AN' HIS CHILLUN."
ILLUSTRATED BY A. B.
WALKER. \$2.50

**OL' KING
DAVID** AN' THE
PHILISTINE
BOYS

*S
he was the
most famous of all spies!*

NOW for the first time the true story of Mata Hari's fascinating career is told by a man who served in the British Intelligence Service throughout the War. Famous as dancer, courtesan, and spy, counting cabinet ministers and Generals among her lovers, Mata Hari sent 50,000 men to their death and has passed into legend as the mystery woman of the war. Now that mystery is dispelled, and for the first time the entire thrilling secret of the German spy system is revealed.



MATA HARI:
Courtesan and Spy

By
*Major
Thomas
Coulson*

\$3.00

HARPER & BROTHERS HA



*The \$5,000
English Prize Novel*

CHOSEN by Hugh Walpole, Sheila Kaye-Smith and Frank Swinnerton. The story of a woman who changed her own life through the proper direction of her sex impulses, orchestrating on a vast and brilliant scale the king-for-a-day-motive in a novel as absorbing and fresh in its appeal as the *Trilby* of another day.

"I think it is a novel of altogether uncommon merit, something out of the ordinary run of fiction. It has the advantage of a solid weight of ideas behind it, and unfolds a story which is both moving and original."

—Sheila Kaye-Smith.

By
*Muriel
Harris*

\$2.50

HARPER & BROTHERS

THE
SEVENTH
GATE



Reserve a window for publication day, March 28!

THE DOOR

A MYSTERY NOVEL

by Mary Roberts Rinehart

RESPONSE from the advance copies of "The Door" indicates that there is already a tremendous interest in this latest of Mrs. Rinehart's mysteries—her first since "The Red Lamp." To further stimulate this interest, we have prepared a striking window display in six colors, which will be sent free, carriage paid, to every bookseller who orders ten or more copies of the book.

Send in your order today! Net, \$2.

FARRAR &

12 E. 41st Street
New York



RINEHART

128 University Ave.
Toronto, Canada

REDUCE WHERE YOU NEED TO

by Marjorie Dork

A book that every woman will want because in it a famous reducing specialist tells you how to lose just where you need to; how to get rid of inches as well as pounds; how to regain your lost figure the easy, healthful way.

Marjorie Dork's salon on Fifth Avenue looks like a "Who's Who" of society, stage and screen, because fashionable women know that the Marjorie Dork Method of Reducing is sure and lasting. They know she does not believe in starvation diets, strenuous exercise, or any method that leaves the face haggard, the flesh flabby and the nerves frayed.

Treatments at her salon are costly. Marjorie Dork tells the secret of successful reduction in this book, for the price of \$1.00. This is a price within the means of every woman who knows that she is attractive, that she can be attractive, that she will be attractive. We expect this book to be in the possession of thousands and thousands of women within the next few months.

Illustrated with special charts to show you how much you should weigh and just what your proportion in inches should be. Additional charts, ready for your notations, so that you can check up reductions in inches and pounds, as you follow this amazing method.

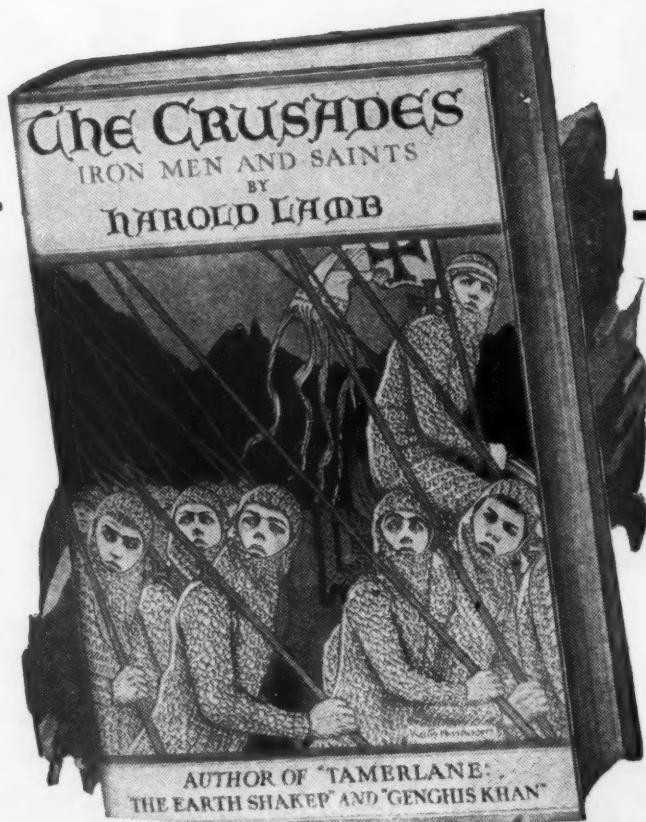
Ready March 12th

Tape measure included. Price \$1.00



HORACE LIVERIGHT N.Y. GOOD BOOKS

—
Calendar
 of
Sales Possibilities
 for
 Harold Lamb's
great epic of the
Middle Ages



The CRUSADES

IRON MEN AND SAINTS

MARCH 1st
Publication Date

Selected by the Book-of-the-Month Club for March. First edition 85,000 copies. Prospective purchasers: every reader of Harold Lamb's own *Genghis Khan* and *Tamerlane, the Earth Shaker* . . . every reader of *John Brown's Body*, *Henry the Eighth*, and *Napoleon* . . . every reader who delights in fresh, authentic history written like a novel.

APRIL 20th
Easter

Perfect for the church festival season. Sermons, editorials, programs will be hinged upon the color, pageantry, passionate chivalry, the ardent and militant devotion of these sons of the church . . . knights and archers half a million strong. *The Crusades* will be the dominant book of this Easter season.

MAY 1st
For Tourists

Recommend this book to every prospective follower in the footsteps of the rescuers of the Holy City . . . every visitor in the Crusades country—Southern France, Italy, Greece, Turkey, Syria—this spring and summer. In preparation for writing it Harold Lamb studied in the Vatican Library and travelled extensively in these lands.

\$3.00 Illustrated

DOUBLEDAY, DORAN

All readers like heroic historical figures when they are freed from their school-book pedestals, as in

COLUMBUS: **Don Quixote of the Seas**

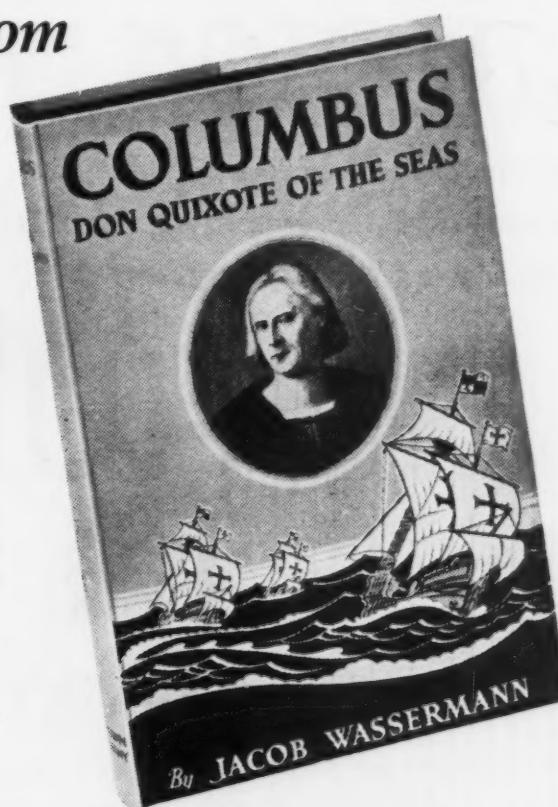
**By JACOB
WASSERMANN**

Translated from the German
by Eric Sutton

THE discovery of the West Indies was so stupendous a moment in the world's history that its author has become an almost legendary figure. Now Jacob Wassermann, with whom the history of Columbus has been a life study, discloses the real man behind the legend and romance. And there emerges a strange, entrancing figure, a dreamer with little sense of reality, a man full of weakness and failure, when not inspired by his mighty idea.

Unsparingly but never unsympathetically, Wassermann has recreated this tremendous yet very human Hero—heroic in his dazzling achievement, pathetic in his degradation and disillusion—in a fine piece of narration.

Jacob Wassermann, "our greatest living novelist," to quote Emil Ludwig, is the author of "The World's Illusion", "Gold", "Casper Hauser", "The Maurizius Case", etc.



Extracts from Important German Reviews:

"From the description given by this expert prober of souls the reader gains a clear picture of Columbus. Even those who have made a thorough study of the life of the discoverer of America will find much of interest in Wassermann's book."—*Gabriele Reuter, from an article in New York Times.*

"This is no ordinary historical biography but a revelation of the inner essence of a life . . . a richly wrought, far-reaching, strongly affecting re-creation of a period which perhaps was the definite turning-point in the history of mankind. . . . Wassermann has discovered a new and probably the most definitive picture of the discoverer."—*Kölnische Zeitung.*

"His work will fascinate the general reader."—*Neue Zürcher Zeitung.*

Ready March 7th. With 8 illustrations. Price \$3.50

Boston

LITTLE, BROWN & COMPANY

Publishers

Brewer and Warren
announce the publication of a distinguished
first novel with all the sales features of a
standard best seller

HUNTSMAN IN THE SKY

GRANVILLE TOOGOOD



NOVEL, tremendous in its scope, stirring in its emotions, convincing in its picture of life; written in the finest traditions of Henry James and Edith Wharton—searching detailed portraits of men and women; a merciless dissection of a social group.

It will arouse the enthusiasm of the reading world—
Because it is beautiful to read—with its rhythmic style, the cadence of its words, the imaginative quality of its imagery.

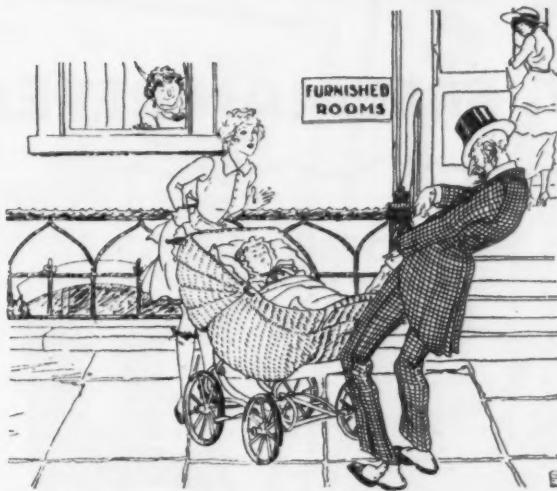
Because it presents the American scene so vividly that you can almost touch it.

But greater than these, because it is a grand tale, with all that that implies . . . the story of a young artist who tries to live the creative life in the midst of a social order which decrees that the artist's life must be a lonely one. *Read it yourself and you will recommend it enthusiastically \$2.50*



BREWER AND WARREN, INC.
6 East 53rd Street, New York

New York bookseller wins prize on
MY AUNT ANGIE
 by ROY L. McCARDELL

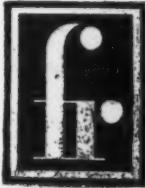


On January 25th we announced a prize contest, open to booksellers, for the best caption to this picture, which is taken from the jacket of *My Aunt Angie*, by Roy L. McCardell. Mr. Edwin C. Walker, proprietor of his own bookshop in New York, won the \$100 prize with the following:

From husband to husband
 Aunt Angie stumbles along
 With a head full of bone
 And a heart full of song.

M. G. Michaels, buyer at Brentano's, says: "My Aunt Angie gave me more laughs than Chaplin, Eddie Cantor and Ed Wynn rolled into one. Roy McCardell has achieved a classic of pure joy."

Just published, net, \$2.



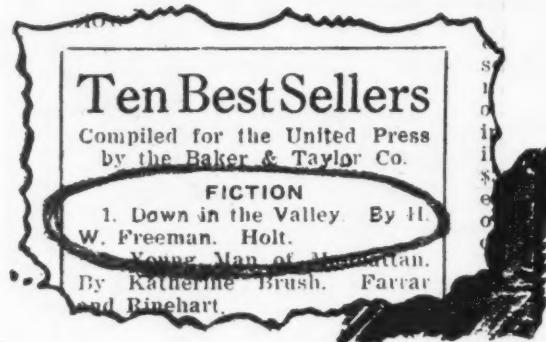
FARRAR & RINEHART, Publishers

12 East 41st Street, New York



This Advertisement tells the Story!

H. W. FREEMAN REPEATS!



1929

JOSEPH AND HIS BRETHREN

90,000 copies sold

1930

DOWN IN THE VALLEY

4th large printing

William Soskin in N.Y. Post says: "It is a pleasure to report the progress it reveals over Mr. Freeman's JOSEPH AND HIS BRETHREN, good as that first novel was."

\$2.50 at all bookstores

HOLT

HENRY HOLT & CO.
One Park Ave., New York

March 1, 1930

For book fans, smart and sophisticated:
**Joan Conquest's story of a great temptation,
 and Dorothy Herzog's piping portrait of the advanced
 1930 untamed girl, with a
 complete new line of wise-
 cracks, going berserk.**

**A bargain! Was it right
 or wrong, when love com-
 pelled her
 to make it?**



THE **S A L E**

*By Joan Conquest
 Author of "CHASTITY"*

A woman is truly tempted of the devil. Because she loves, she succumbs. You could not guess what she sells. You could not dream of the consequences.

This woman has her own convictions about right and wrong, and perhaps you will agree with them when you reach the end of this forceful novel.

A vivid drama, bright with humor and tense with crisis and adventure. Two generations are caught in a web of love and sacrifice.

MACAULAY • PUBLISHERS • N. Y.

*A modern girl's portrait
 of a modern girl*

SOME LIKE IT HOT



**by
 Dorothy
 Herzog**

SOME LIKE IT HOT is the story of a girl who mirrors the present exuberant age, the *right now* of frankness, fleetness, and emotional freedom. She revels in her immediate experience and is quick to pass on to a new one.

It is part of her character to relish her fun and to take her socks on the chin, if and when they come, without the quiver of an eyelash. Her loves are swift and intense. Her depressions are deep and indigo. Her jaunty independence is the "today girl's" declaration of her individuality.

Dorothy Herzog is a Hollywood columnist. Her heroine has a breezier, brighter line of wisecracks than have appeared in any other novel since, or before, "Flaming Youth."

MACAULAY • PUBLISHERS • N. Y.

\$2.

MACAULAY
 Publishers • New York

Y A L E

**THE BOOK OF
CHRISTOPHER COLUMBUS****BY PAUL CLAUDEL****Illustrated by Jean Charlot**

The French Ambassador to the United States, one of the world's most eminent men of letters, writes a profoundly moving and religious drama of Columbus struggling against disbelief and poverty. A fine work of art, beautifully printed, with more than one hundred drawings in color by Jean Charlot. Illustrated. \$5.00

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A Study in Nationality**
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BY ROBERT NEUMANN

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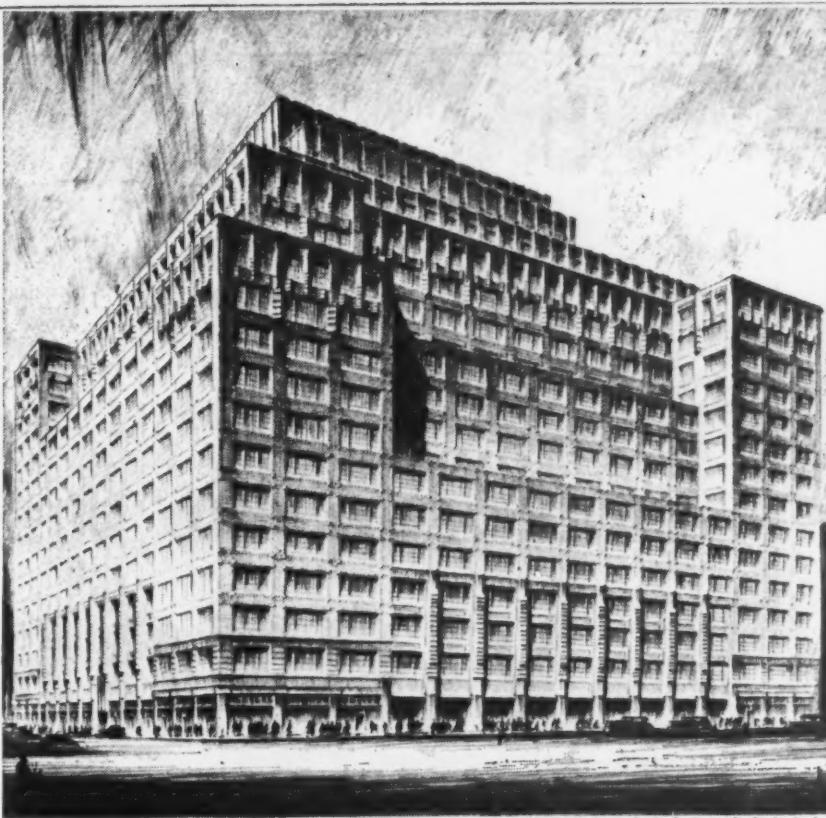
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Please note the change in title. We wish also at this time to thank the booksellers of America for their support which assures this sensational document a really impressive (and well-merited) advance sale.

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HARCOURT, BRACE AND COMPANY

The PUBLISHERS' WEEKLY

THE AMERICAN BOOKTRADE JOURNAL

NEW YORK, MARCH 1, 1930

Art Books in the Bookshop

Adrienne Leonard

Dawson's Book Shop, Los Angeles

SEVERAL times a day, in a shop specializing in rare and art books, it is necessary to say, "No, we do not carry all the new books—in fact, our only new books are art books." Whereupon the customer in question looks vaguely about the bookshop and exclaims in an uncertain manner, "Art books? — Oh, you mean books on painting." This is very discouraging, especially when one finds that to the average person the term "Art Books" brings to mind only one small group of books. It is then that, with a sweeping gesture, we say, "Ah—our Art

Book section covers almost one side of the shop, and includes books on architecture, ornament, costume, ceramics, oriental art, technical art, finely illustrated books, etc., etc." And with this we reach for our latest Art Catalog which lists a large and representative portion of our art stock, and press it upon the amazed customer.

However, it is not on these people that the bookseller dealing in art books depends, for there are those who instead of discouraging him, are the basis of his business. These are the craftsmen, artists, architects, teachers, laymen with "art" hobbies, for whom the term "Art Books" covers a great variety of subjects, and for

whom these books are either the tools of their trade, or the chief source of inspiration and information. That this group is numerous enough and has buying power enough to support a large bookstore has been definitely proved by E. Weyhe of

New York whose capacious store is devoted almost entirely to art books, and with notable success. It is true that it is situated in an art center with a great field from which to gain patronage, and that bookstores other than those in such cities as New York and Chicago have not the opportunity for conducting business

on so large and so elaborate a scale.

It is not these, but the smaller bookstores which specialize in art books as a "side line" that are perhaps the most interesting to consider. For it is among this type of shop that the development of art books seems to have been most neglected, and, if one can use one's own experience as a proof, it is also among these that there rests great possibilities. And now for a concrete example:

In 1925, as a very green new member of the personnel of Dawson's Bookshop in Los Angeles, I was given the art books as my particular charge. An advertising slogan of the shop was, and still is, "The

WHO are the booksellers' customers for Art Books? Craftsmen, artists, architects, teachers, laymen with art hobbies, for whom these books are either the tools of his trade or the chief source of inspiration and information. This group is numerous enough and has power enough to support an Art Store or an Art Department.

largest stock of Art Books West of Chicago"—a slogan which can be given without fear of contradiction. Despite the fact of its being "the largest stock of art books," it was only more or less of a side issue, the chief business of the shop being in old and rare books. Therefore the buying of new art books fell to me. "Fell" is not quite the word; it sounds too easy. The buying was the hardest to learn, even under the particularly able tutelage of Mr. Dawson, for any kind of book buying requires a sixth sense, and in purchasing books which often retail at twenty-five dollars and more a volume, the failure of that sixth sense is rather unfortunate. In trying to develop my "buying sense," Mr. Dawson would pick up a book in a salesman's display room and say, "Look at this carefully, it is just the kind of book to avoid."

This knowing what to avoid and what to buy comes not only through a buying intuition, but through knowing one's clientele—their likes and dislikes. After spending an hour or two selling (or trying to sell) books on decoration and ornament to a mural painter who does not hesitate to express his opinion on every item shown him, one begins to have a fair idea of what type of book mural painters want and will buy. Or when the architects are crying for Spanish, Italian, and English material, one does not stock heavily in early colonial.

After knowing what to buy, came the "where to buy it" question. This is easily answered as far as American publishers are concerned—Scribner's, Brentano's, Lippincott's, in fact most all of the large publishers list many fine art books, while such specialists as Weyhe, Architectural Book Publishing Co., and Helburn, publish nothing but art and architecture.

Then there were the foreign publications to consider. At first these were bought through various large New York dealers who imported in quantities and sold to the trade as well as retail. Their discounts were good, but the prices were high, and so we bought sparingly. Then the obvious occurred to us—why not buy direct from the foreign publishers. Therefore several modest orders were sent over with the expectation of a material reduction in the cost of the items. This expectation was overwhelmingly fulfilled. A book for which we had paid \$9.00 net in New York,

cost us \$3.00 landed in Los Angeles, and we sold it for \$7.50—just half of the retail price in New York. This was true of all French publications—and is still true, although, due to increased competition, the prices on importations in the East seem to be reaching a more normal figure.

The success and the handsome profits which our French importations brought encouraged us to try Germany, the center of art book publishing in Europe. This was brought about by the opportune visit of a representative from Kohler and Volckmar, the largest jobbers in Germany. After describing the kinds of German art books we could use, we rashly gave him permission to send us a good sized shipment, and any new publications as issued, which the German firm thought would suit. This was not quite as successful as we had hoped. Many books came which had too much German text and not enough illustrations. Our customers always complain of foreign text, so we found that only fine plates and many of them could tempt people into buying. Then, too, the mark being on a good basis, prices were not as low as in France, and profits not as large. In fact, we have recently found that German books are often as high as those published in this country, with only a 40% mark up in most cases. There are the exceptions, however, and therein lies the profit.

But more important than procuring art stock, finding from experience what kind of books sell best, learning how to order to obtain the best discounts, etc., was the "to whom to sell it" problem. Before my arrival in the bookshop, the art books had been given not more than a page or two in the old rare book catalogs which were sent out about every two months, but never had an entire catalog been devoted to them. However, when it was seen that the bookshop was developing an "art department" worthy of notice, it was decided that an art catalog ought to be given an experimental try.

We thought that perhaps our staid book-collecting customers might welcome a decided change in our catalogs, and instead of receiving the usual variety with a black-and-white printed cover, they might enjoy a bit of color. Therefore the first Art

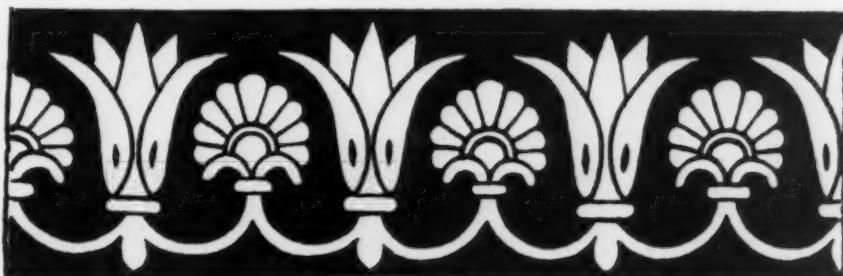
Catalog appeared with its cover in green, twenty-four pages, five cuts (we later found that many publishers supply cuts of various sizes without cost), and some three hundred items listed. This was sent to our regular mailing list of about 2,500 names, only a small part of which were definitely art book buyers. Here came a pleasant surprise, for we found that many of our old and rare book collectors had other hobbies, such as the collecting of old silver, Chinese art, oriental rugs, and various other subjects, their interest in which we had never before known.

The result was highly successful, and in consequence we have made a practice of issuing an Art Catalog about once a year. These later catalogs have increased materially, the most recent being 10,000 in number, 40 pages, listing some 500 books arranged according to subject. The thought of disposing of 10,000 copies with a mailing list of only 3,000 was rather appalling at first, but the judicious use of an addressing company's lists solved the problem and brought good results. Catalogs were sent to all the architects, metal workers, decorators, art schools, librarians, art teachers, and certain art clubs in the city, and the return carefully checked for permanent names to be added to our mailing list. Six hundred catalogs are usually reserved for use in the shop, these being given to new customers, and sent out in answer to requests for lists of certain art books. This use in the shop is so great that one year between catalogs the supply became exhausted, and our poor old Art Book Catalog found itself in the "out of print and scarce" class.

At present our stock of art books inventories at about \$10,000. Most of this

represents items retailing at over \$5.00. It is not in the lower priced books that a profitable showing is made, nor is the majority of art book buyers interested in the technical books and general works which make up the greater part of this group. The backbone of the art book business for the smaller stores lies in the craftsman whose business requires the use of books, and the wealthy collector whose hobby interests him in books on the subject. Many people have remarked that, because Los Angeles is in the center of the motion picture industry, a large proportion of art book sales must be made to the studios. Alas, this is not true. Most of the large studios have excellent reference libraries, and although books on costume, architecture, decoration, etc., are often required, the business due directly to the production of "movies" is not of great importance. One shipment of art books to a collector in the Middle West has been more than a year's business with any one of the large studios.

A retrospect of five years of art book selling leads one to the conclusion that if art books are to be profitable, they must be given a tremendous amount of attention. There cannot be any relaxing in vigilance and care both in buying and selling. The former requires a knowledge built upon specialized experience. The latter calls for continual effort in quoting, cataloging, making special lists, keeping careful card files, making attractive displays, and doing all the thousand and one things which are particularly necessary when one's business depends, not on a great mass of fiction readers, but on a limited group whose buying power must be developed to the utmost.



Palmette pattern on enamelled bricks

One of the many motifs reproduced in "Traditional Methods of Pattern Designing"
by Archibald H. Christie, Oxford University Press

Books as Decoration

Harold Donaldson Eberlein

Author of "Manor Houses and Historic Homes of Long Island and Staten Island," "Little Known England," "Architecture of the Motor Industry," etc.

THE manner of housing books has been a matter of decorative import ever since the days of Classic antiquity. Witness the ornate tub-like receptacles in which of old the Romans often used to keep their parchment scrolls—very like the lion-footed wine-coolers of the late eighteenth century they were, and the book-scrolls were thrust into them vertically like so many wine bottles being cooled, their titles inscribed on tags attached to the top ends of the rolls. Of these tub-like book holders we can see contemporary pictorial representations that evidence concern for the housing of books in a way both convenient and seemly.

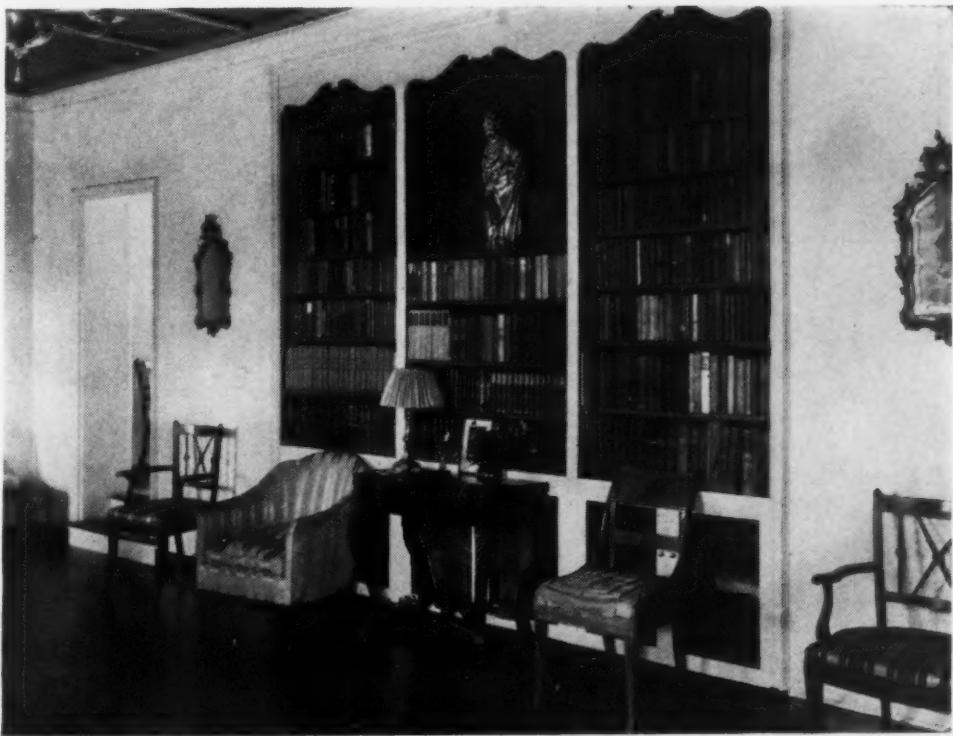
Furthermore, the storing of books has generally been a subject of architectural moment as well. Throughout the Middle Ages and the Renaissance, and right down to our own day, there is plenty of interesting evidence on that score. What better instance, for example, than the care bestowed by Michelangelo on the design of the book-cupboards and readers' seats in the Laurentian Library at Florence?

The eighteenth century is an era from which we are very commonly prone to draw architectural and decorative precedents, of both English and French types, for adaptation to our own requirements. And the eighteenth century affords many examples germane to the point in question. Early in the century, the ordinary private library was not of any great extent. As a rule, the collection of books in any one house—even amongst the great and wealthy—could be contained in several well-designed bookcases, handsomely fashioned by the cabinetmaker and forming important items in the appointment of the room where they stood. Not a few of these bookcases or cupboards were especially designed by architects, with an eye to their being architecturally suitable to the rooms in which they were destined to be placed,

but such pieces were unmistakably in the category of movable furniture. Some of the bookcases or presses designed by William Kent, for instance, were decorous and decorative furnishing incidents, but their capacity for holding volumes was not large. If there happened to be more books than the one or two bookcases would hold, they could almost certainly find a place in the top cupboards of the bureau-bookcase or high-topped secretary of the period.

Later in the century, private libraries were often more extensive and the bookcases made by the cabinetmakers were not uncommonly of far greater size than previously and, also, less mobile. They were in a transitional stage between movable furniture and fixed shelving. Not a few of them had open shelves without doors. Libraries likewise not seldom had permanent shelving built in with duly-considered architectural design. Some of the little French libraries of the late eighteenth century, where the book-shelving was fashioned into the panelling as a part of the structural background of the room, possessed a delightfully intimate character.

Increase in the number of books had thus wrought a change in the manner of keeping them. The movable bookcases, beautiful and decorative though many of them were, were no longer sufficient. Enough of them to hold all the volumes would have cumbered any but the largest rooms, and would have made them difficult to furnish as well as to clean. Besides, the separate and supposedly movable book presses were prodigal of space. The capacity of built-in shelving was vastly greater and afforded a more convenient manner of arranging the volumes, as well as more opportunity for expansion. In short, the demand for adequate shelving and arrangement had created a new and definite claim in the province of interior architecture. Of the propriety of this



Definitely architectural treatment has been employed in this formal room, where the bookshelf unit lends a distinct dignity both in design and proportion. Newton P. Bevin, architect



Photograph by Schuyler Carteret Lee

With the vogue of panelled rooms so universal the field for incorporating bookshelves into the panelling scheme offers unlimited scope for variation. This living-room was designed by Leigh French Jr., architect



Photograph by Ph. B. Wallace

Deep open shelves, simple to a degree, complete the intimacy of this early American room. W. Pope Barney, architect

claim the architects were fully aware. What they possibly did not realize so clearly at the time was the decorative significance of the ranges of books, over and above the agreeable treatment of the shelving.

With the great and rapid multiplication of books in the average household of the present day, the seemly provision for their shelving and ready accessibility becomes more than ever before a fit subject for architectural planning. This modern state of affairs calls for consideration and a method of treatment especially devised to meet it adequately; and such treatment it is possible to ensure in a most acceptable manner.

Almost any family of reasonable culture and breadth of interests nowadays has too many books to be put in one or two bookcases, bookcases whose decorative function as pieces of movable furniture imposes limitations of position and capacity of shelf

space. Their size and the space they occupy, too, cannot be lightly disregarded when we remember the number of families that live in comparatively small houses or in apartments of still more restricted area. Then, further, many of these cabinet bookcases are closed with doors, which partly conceal the books. And the majority of book-loving people distinctly dislike to have their books "caged"; they prefer to have them where they can see *all* of them and enjoy their companionship without the obstruction of any sort of barrier—where they are ready to hand without having to open doors to get at them.

Half the secret of the situation lies in the fact that the present generation has pretty generally come to recognize what our late eighteenth-century forebears did not perhaps so definitely appreciate—that books in themselves have a strong decorative value and that their presence in a room contributes a degree of interest and char-

acter that nothing else can supply. The eighteenth-century device of sham book-backs to fill empty shelves, or to give uniform appearance to a space occupied by a cupboard or a concealed door, was partly an admission of this truth. Not only have books a trenchant decorative character, by virtue of the pronounced color and design of their bindings, but they have also the quality of being exceedingly good company and of furnishing a room with more personality than any other single factor of decorative equipment.

No matter how small a house may be, nor how few rooms it may have, there is always a chance to make the book-shelving an interesting as well as a seemly and useful part of the fixed architectural and decorative background. It is not at all necessary to have a room specifically set apart as a library, however desirable that may be when it is possible. Indeed, most people find it preferable to have their books with them in the living-room where they are constant companions and where everyone is immediately in contact with them so that they are an inseparable element in our daily lives.

Built-in permanent shelving for books is an architectural and decorative opportunity as well as a responsibility. Whether it be executed simply or in an elaborate manner, the opportunity is always present and available in a variety of ways. How effectively

it is employed depends upon the ingenuity and imagination of the architect. Not only does actual design enter into the case, but the kind of material used and the color, particularly color in relation to the rest of the scheme.

Built-in book-shelving ought never to be regarded as a quasi-utilitarian, quasi-decorative species of furnishing with a view to mere expediency; it should always be looked upon and treated as an essentially structural and conspicuous feature of the room. It should, therefore, receive definitely architectural treatment, and the more thoughtful the architectural consideration accorded it, the better will be the result. In view of the marked favor into which panelled rooms have returned, the field for incorporating book shelves in the panelling scheme offers unlimited scope to both architect and decorator, to say nothing of the individual householder. The closed cupboards that usually go beneath built-in book-shelving add a utilitarian factor that is welcome in almost any composition.

The gist of the matter in a nutshell is that books make an admirable foundation or nucleus from which to build up a decorative scheme. If we regard the orderly and efficient housing of them not as a nuisance and source of perplexity but rather as an inspiration, we have already gained the assurance of an happy result.

A West Wind Bloweth

Western Division Convention of the American Booksellers' Association at Los Angeles April 23-26, 1930, Hotel Biltmore

Ruth Brown Park

IN the week of April twentieth of this year, a covered wagon will lumber up before the Hotel Biltmore in Los Angeles, and out of it, his head resplendent with feathers and his face groaning under war paint, will crawl Chief Standing Bear, head of the Sioux Indians. He will mumble something to the doorman, point to another caravan coming in behind his own, and then, with his bright robes drawn about him, mount the marble stairs of the

Hotel to meet a handsome brown-eyed man in the lobby.

This handsome man with brown eyes and brown wavy hair will be Odo B. Stade, Chairman-in-Chief of the Western Division Convention of the A. B. A., and Chief Standing Bear is on his way to honor Odo B. Stade by his presence at the 1930 Convention. Is Chief Standing Bear the bookseller from Poictesme or is he merely a delegate at large?

Before Odo B. Stade can ask Chief Standing Bear to lay off his wraps and make himself at home, a great noise is heard in the swivel-door entrance and, turning, Odo Stade sees that Chief Standing Bear is not alone; that he is among friends; that his entire tribe is storming the gates of Castle Biltmore, trying to see the show for themselves—the show being among other things—Will Rogers, breaking bookmen's bread between toastmaster tasks at the Banquet.

The Tribe storms on, Odo is confused, feathers fly and Standing Bear is expectantly waiting. Odo beckons to quiet little Ernest Dawson, Chairman of the Publicity Committee. What of this? Are all invited? Ernest shakes his head doubtfully! N. M. Gordon, Transportation Committee, is summoned. Did he arrange for the covered wagons? No; only Packard 8's had been ordered. Then, Odo sees Leslie Hood, the Program Committee man. Why, yes of course—didn't Mr. Stade know?—Chief Standing Bear was to give some of his beautiful sun dances that night in the Hall of Gold and his entire tribe would dance with him.

So, relieved, Mr. Stade leads the way to the Hall of Gold to take his place at the long banquet table beside Will Rogers, who is "getting the low down" on the delegates from Paul Elder, and all three gentlemen enjoy Chief Standing Bear and his talk of Carlisle University where he was one of the first eight Indians to receive their education.

Seriously. It is to be a Banquet in the Hall of Gold. Will Rogers in the flesh and in the chaps will preside as toastmaster, and Chief Standing Bear will give, with his tribe, some unusual Plain Dances, known only to the Sioux Indians. Movie stars and authors will be dropping in and out, just as freely as the delegates themselves, and the spirit of L. A. and Hollywood life as "she" is lived can be imbibed freely by those ambitious for Los Angeles and Hollywood atmosphere. Yea, if any of those bookmen who so continually hammer the book business as a business—"no profits, no returns," wish to make a change, now is the time. Monte Blue has promised to get good movie jobs for those who want them. So bring your clothes, your wife and your household goods.

The Banquet will take place on the last night of the Convention, a kind of Cecil de Mille spectacle, a climax to the whole week. The first night will get under way with a dinner dance. Those who know Los Angeles know that even the high schools have better orchestras than most professional dance bands elsewhere, and at this event for the favored bookmen of America something special will be unearthed to limber up the stiffest knee and "haltingest" foot. Then, between times, to give the knee and foot a rest, Will Rogers will drop his role of clown and recite the same poetry that he records on the \$1.50 Red Seal Records.

Having become rejuvenated on the first night, the second day will offer for those who care to go, a trip to Hollywood, through the studios, then on down the Boulevards to the beaches. For those who have less jazz in their souls, an inspiring pilgrimage to the beautiful Huntington Library at San Marino has been arranged, with a stopover in Pasadena.

On the third day, the real California will be uncovered in the Mission Play at San Gabriel; and on the fourth, as we have said, the apex of all the week: the Banquet, with 500 present.

In the meantime, despite the gaiety of the occasion, the real purpose of convening is not to be overlooked: mainly that, through the union of the ideas of many, a noticeable betterment for the trade in general will take place; that through days of discussion the publisher and bookseller will come to even closer understanding. The problem of distribution will be considered minutely. The problem of high shipping rates will be analyzed; the fact that the city tax is higher in the West than anywhere else—\$4.75 on every \$100 outside the Federal tax—will be discussed; that accounts receivable are considered stock and taxed; that 25% loss of sales is incurred every year in the West because of lack of proper distribution. These and many other problems will be thrashed out.

A book jacket exhibition will be held in the Public Library. Every publisher has been asked to send three representative samples of his work, and a Committee will award prizes. There will be also an exhibition of the best printing on the Coast, and awards made.

Personality in Publicity

IV

Ruth Raphael

of Harper & Brothers

Dorothy Foster Gilman

IN life one hears a great deal about the little unremembered acts of loving kindness. When I crept shyly into Harper's to make my first call on Miss Raphael, I saw a vivacious young woman, surrounded by a bright secretary and an assistant, telephoning, opening letters, tossing a few words to attentive young newspaper men and occasionally lifting up a newspaper clipping, only to drop it as if it were better than any electric stove. That, I say, was my first impression. Nothing I could ever offer this bright girl, thought I, would result in more than a brief smile. What time would she ever have to read reviews or clippings from columns? It was raining hard and I sniffed a little pathetically and took a bottle of

rhinitis pills out of my pocket. Miss Raphael looked across her desk. . . . "Miss Gilman," she said. . . . "Oh yes, of course. How are you? Got a cold? Well, if you have, keep your feet dry." Two waves of the hands and all her entourage faded into distant parts of the spacious office. Miss Raphael leaped from her chair, dusted off her desk, powdered her nose and in three seconds measured my feet with her eyes and presented me with a beautiful pair

of storm rubbers. During lunch we talked of Harper books. We talked business because it was a topic that vitally absorbed us both. Several Harper authors, like Fannie Hurst, E. M. Delafield and Anne Parrish interest me immensely. Miss Raphael's personality, like her publicity, is full of vitality and humor. Everything she said was to the point and worth attention.

Whenever I receive sheets of Harper publicity I have always found them good reading. First of all, the type is excellent and the spacing effective. Like good newspaper "heads" the top lines catch the eye instantly. Brief paragraphs with fair news value are infinitely more stimulating for a book columnist than long elaborate statements, conscientiously written.

Ruth Raphael is a born newspaper woman. If Glenway Westcott buys a new hat she makes us feel delighted. I don't care what happens to Julian Green myself. Still, when I read of his most casual accomplishment on the Harper news sheets, it arrests my attention. To my mind Miss Raphael is the most able publicity woman in New York, so far as turning nondescript items into full-blooded, palpitating news is concerned. In the stock-



Ruth Raphael

yards, we were once told during nursery days, little dogs were put into machines and made their exit ultimately as sausages. Ruth Raphael puts little sausages through some fascinating publicity recorder of her own and they all come out lively little dogs, wagging their tails behind them.

She never forgets when a Harper author is in your neighborhood to bring about a meeting, if that is mutually agreeable. She

never fails to make you feel that she is eager to have her books receive adequate attention, but I have never known her to make a single complaint about the treatment of any of her books. The "release" dates are invariably correct. Her own generous amiability and ready wit have helped many a tired columnist who is more commercial than literary. She makes you feel that publicity is a fine game and well worth playing.



A "geological" photograph which features in the promotion by Harcourt, Brace of Reed's "The Earth for Sam"

The Public's Interest In Geology

A WANDERING bookseller who happened to pass a big display window of Schwartz's store on Fifth Avenue the other day found a crowd two or three deep looking at a book display and discovered that the interest centered on plaster-cast models of prehistoric animals which were accompanying an exhibit of Reed's "The Earth for Sam," which Harcourt, Brace has just published. The book has proved to be of interest to adults as well as to young people, although written more specifically for the latter, and the effect of this display showed that it will attract both kinds of interest. The preparations of John Chase of Harcourt for getting this attention to the book have involved some novel features. Twenty-

five replicas of the special material have been made for similar windows.

There is a photographic enlargement of a glacial valley which is held in an erect position, and in the foreground is a little sign standing at attention which says, "When's the next glacier due" and a conductor with a signal flag calls out, "In two million years." Another folding display is an enlarged picture of fighting prehistoric animals, with two little children running off as fast as they can, and the caption reads, "Suppose you were there?" Accompanying these two big pictures are cut-out figures of prehistoric beasts large enough to catch the attention of the passer-by. Here is a king lizard, a mastodon, a saber-tooth tiger, and many others.

An A. B. A. Page

Ellis W. Meyers

Executive Secretary of the American Booksellers' Association

BE CONVENTIONAL



"Ladies and Gentlemen:—"

*One of a series of four drawings executed
for the American Booksellers' Association
by John Vassos*

APRIL and May will find booksellers and publishers gathered together to talk things over. The Western Division of the Association will meet at the Hotel Biltmore, Los Angeles from April 23rd to April 26th. The eastern meeting will be held in the Hotel Pennsylvania from May 19th to May 22nd.

The Business Program

Both conventions will have as their goal the development of better business through a more complete understanding and cooperation of the two units of the trade and of every individual firm in each group. Publishers and booksellers will explain their problems in order to stimulate plans that will enable them to operate more efficiently and profitably. A program will be introduced to be put into operation for the coming year if it is found acceptable by

the trade, so that the desired results may be achieved. The Eastern Board of Trade and the executive office are cooperating with the publishers in order to present the most logical methods to the meetings. A general forum will be held at the New York gathering so that everyone will have the opportunity to participate in the discussion.

A feature of the New York convention will be the talks on Books and the Law. One of the speakers will be John S. Sumner of the New York Society for the Suppression of Vice. The various discussions will cover a wide range of subjects; including resale price maintenance, pick-up business, bookshop accounting, censorship, mail order selling, book club competition, national advertising and publicity, booksellers' education, and many other themes.

And the Entertainment

The committees are making every effort to surpass previous conventions in the way of entertainment. While conventions are primarily business meetings they serve the purpose of promoting friendship, and that is most successfully done when the committees provide the right kind of good time.

Dinner dances will be held at both meetings and each convention will close with a banquet. The western group will have the pleasure of attending the Mission Play at San Gabriel and will hob-nob with the moving picture nobility at Hollywood. The New York crowd will spend an evening at Steeplechase in Coney Island and will attend the Bal du Livre, a book costume party at which prizes will be offered for the best book character representations.

Don't forget to get a railroad fare certificate when buying your tickets. It entitles you to half fare on the return trip. Even if *you* cannot use it—we need one hundred and fifty, and every one helps.

THE Publishers' Weekly

The American Book Trade Journal

Founded by F. Leyboldt

EDITORS

R. R. BOWKER F. G. MELCHER

Subscription, United States \$5; Foreign \$6; 15 cents
a copy

62 West 45th St., New York City

March 1, 1930

I hold every man a debtor to his profession, from the which, as men of course do seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereunto.

—BACON.

Veteran Books

THE current issue of the Vassar College paper carries an interesting editorial on winter reading, and in another column of the paper our attention is caught by a column advertisement of the Vassar Co-operative Bookshop which is headed "Veteran Books." The phrase gives a little change from the much used word, "classics" and a new opportunity to discuss the books that year after year make the booksellers' bread and butter, the veterans of so many successful sales campaigns by publishers and booksellers. The advertisement named thirty books that the shop was willing to put forward as "veterans," and they ranged from "The Golden Bough," "The Education of Henry Adams" to "Ethan Frome" and "Old Wives' Tale," "A Room of One's Own" and "The Dance of Life." Where ever available the books were offered in low price editions.

There are numerous different ways in which the bookstore can recapture the public's attention for the staple books. Another bookstore had used the slogan, "Any book you haven't read is a new book." Still another bookstore has had the habit of putting on top of its counter with the newest fiction a book rack with twelve of the best-selling old fiction titles, and it has found that people are greatly tempted to select a title.

The Publishers' Weekly

Travel

IT is interesting to find that travel bureaus are reporting as many advance reservations for transportation as in any previous year. Agencies in New York have had exceedingly good sales for winter cruises, and new boats have been added to those already available. First reports from European travel indicate the heavy advance registration. This all looks very hopeful for the interest in travel and guide books, and in another month the interest in these will be at its height.

The Colophon

SIDE by side two aspects of book collecting are rapidly growing in America: the interest in rare books and first editions and the interest in fine printing. These dual interests are now to be given their own luxurious periodical, a quarterly "*The Colophon*," of which the first number has just been issued from the office of The Colophon, Ltd., at 229 West 43rd Street, New York. Among those who have been most active in developing this enterprise are Elmer Adler, typographer; Burton Emmett, one of the most influential leaders of the American Institute of Graphic Arts; Vrest Orton, bibliographer; John T. Winterich, whose articles in the *Publishers' Weekly* have attracted wide attention. The active sponsors have received most hearty cooperation from scholars, typographers, librarians and collectors.

The first volume came to the subscribers' hands on February 21st and amply justifies the prophecies of those who have been developing the enterprise. Some have felt that there was significance in the fact that the first number of this quarterly appeared just at the time when the seventh and last volume of the famous English annual, *The Fleuron*, is ready for distribution. *The Colophon* does not plan as extended articles as *The Fleuron* contains, but aims to have the same high quality of contributions and the same care in production, and the emphasis on book collecting will add to the number of subscribers, which has almost filled the publisher's limit of 2,000 copies.

The articles in the first number include an appropriate beginning in the discussion of "Colophons" by Ruth S. Granniss, distinguished librarian of the Grolier Club;

then follows an article on "Firsts, Issues and Points" by George H. Sargent, long known for his contribution to the Boston *Transcript*; there are three articles on authors' first adventures in getting into print which have both literary and collecting interest, one by H. L. Mencken, one by Sherwood Anderson, one by William McFee; E. W. Kemble discusses the illustrating of "Huckleberry Finn"; George S. Hellman describes the events connected with the publishing of Irving's "Washington," and William A. Kittredge of Chicago writes of "The Bookplates of Bruce Rogers."

The make-up of the volume is a quarto, bound in boards with a cover design by Edward Wilson. Each signature of eight or of sixteen pages is the product of a different press which has made its own selection of type and paper. Miss Granniss' article on "Colophons," for instance, has been printed by the Spiral Press; and other contributing printers are Currier & Hartford, the Harbor Press, the Marchbanks Press of New York, the Lakeside Press of Chicago, Canfield & Tack of Rochester and The Pynson Printers.

Booksellers will find this quarterly of great practical value as it will supply insight into collecting tendencies, detailed information of collecting points and suggestions as to the new and important tendencies in typography. The binding in permanent form makes it easy to keep for reference, and it will be kept, too, because of the first-edition material which it contains.

The entire American world of book-lovers, book collectors and book makers will welcome enterprise and congratulate its sponsors.

Chain Store Statistics

SO much emphasis has been laid in the past few years on the growth of the chain store method that it is unexpected to find that statistics indicate that the rate of increase shows a decided slowing down. The grocery group of stores opened only 1.6% more stores, while the candy group dropped 2.9%. According to one interpreter, the movement will no doubt continue but probably at a decreased pace.

75% of All Bankruptcies Are Needless

THAT 75% of all business failures are unnecessary and the result of controllable exigencies, is the finding of the first investigation into the causes of business ills in the United States. The investigation was conducted by officials of the Department of Commerce and the Yale Institute of Human Relations who selected New Jersey as a typical "case State" in which to study the causes of bankruptcy.

The results of the study bear out the opinion of the investigators that in the past too much attention has been given to the salvaging of business wreckage with little or no thought for and intelligent consideration of the factors which result in business failure. The factors that contribute to failure fall into three groups: first, under personal causes were considered education, living expenses, previous experience, speculation and medical expenses; second, the business methods employed which include trade associations, turnover, inventory and books, credit losses, previous failures and fire and burglary insurance; and third, the extent to which credit extension was a factor that led to the collapse.

The report shows that the application of the most simple business standards would have prevented the failure in 75% percent of the cases studied. The bankruptcies that resulted from misfortune rather than fault were so few that they are separately enumerated. These unpreventable causes were illness, accident, robbery, fire, change in the neighborhood and labor trouble.

In only six of the forty-three failures which resulted from the fault in business methods were proper books and inventories kept.

The committee reports, "The simple commercial and personal standards and violations we have been discussing can in our opinion be brought home to the mercantile community by two methods—education and isolation, or to put the latter medically, quarantine. We believe that an even wider research into the facts underlying individual insolvencies and the widespread dissemination of those facts will ultimately bring about a more general avoidance of the pitfalls exposed."

George Haven Putnam 1844-1930

A MARVELOUS life has come to its earthly end. In the fields of publishing and of civic activities, no man has led, for many years, a more active, earnest, useful, effective, public-spirited and high-purposed life than George Haven Putnam.

In the field of publishing his personal activities were extraordinary throughout his life. His father, George Palmer Putnam, set a high standard for his sons, to which that father had adhered through ups and downs in business success. The eldest son emulated his father in patriotism as well as in publishing. Enlisting in the Civil War, he cast a soldier's vote for Abraham Lincoln before he was of age, and rose to the rank of Major, a title by which it pleased him to be called to the very end of his life. As Junior Member of the firm in his father's day, and for fifty-eight years its head, he gave personal impetus to the business, and many of the series of international character which bore the Putnam imprint came directly from his personal suggestion. Born in England during his father's stay as a representative of American publishing there, he crossed the Atlantic more than sixty times, braving the dangers of submarine attack during the war as he braved political opponents in peace. Thus he built up not only the London house, which bears the firm name, but developed a wide acquaintance among English authors and statesmen. Oxford University conferred on him its Doctor of Literature degree.

For over ninety years at home and in international relations, the name of the Putnam firm has been held in high honor for its intimate relations with authors and its fair and liberal treatment of their interests. As an author himself, he found time to write voluminously, his works covering the early history of authorship and publishing, the story of his own career, full of interesting personal reminiscences, and many lesser writings in the political and economic fields. Especially he was an

ardent leader in the cause of international copyright, succeeding in this respect to his father's devotion to the cause, and to him was chiefly due the organization of the American Publishers' Copyright League, of which he was secretary, immediately after the formation of the American (Authors') Copyright League, of which he was a member,—and in succession to this he became Chairman of the Bureau of Copyright of the National Association of Book Publishers, which continued the work. He never flinched from standing for the rights of authors to the fullest extent, at the same time upholding vigorously the rights of publishers, as their representative, and the great body of English and American authors may well feel that in his passing they have lost one of their foremost champions.

In civic relations his activities have been multifarious, but always effective. It was at his instance that Theodore Roosevelt made his entry into politics, by the suggestion that the young Harvard graduate would be a good candidate for the Assembly, and through him the ex-President dictated from his hospital bed his last message to the American people. He was one of the first to respond in 1879 to the call for independent Republican action, and in the Mugwamp movement which ensued, he supported Grover Cleveland and turned from the party of his youth to become an Independent of Democratic Proclivities. Civil Service reform early had his support. He supported sound money as against Bryan and stood always for tariff reform, becoming like Roosevelt in his free days a member of the Cobden Club and later up to the time of his death the acting President of the Free Trade League.

Though born on British soil he was a one hundred percent-American in the true sense of that abused phrase, for his nationalism was as ardent as his internationalism was broad, and to him these two causes were the same. In the organiza-



tion of the English Speaking Union he took the greatest delight in becoming one of its most active member representatives on the American side of the Atlantic. But to name all his interests in such a field is to make a catalog of a large proportion of the causes which command the support of loyal citizens of America who are also "citizens of the world."

In his personal relations he was equally remarkable. His friendship embraced two generations of authors and many of the leading statesmen, both of his own and of the Mother Country. Many degrees came to him from American colleges as well as from Oxford University which honored him. He was a fluent and agreeable speaker on many topics and his ad-

dresses on Lincoln were peculiarly discerning and interesting. As a correspondent he was a marvel for he wrote many letters on all subjects at considerable length and usually answered letters on the day of their receipt, a feat the more extraordinary because of the large and varied mail which came to his desk daily. Everyone who knew him honored him. To one who has enjoyed sixty years of association with him, a larger sense of greatness in this quiet, unobtrusive, unselfish man, has grown, with friendship, through the years. It will be long before American publishing has another man as its dean who has given his life to such service as has George Haven Putnam.

R. R. B.

Dean of American Publishers

*Major George Haven Putnam Gave a Long Life to Public Causes
and His Profession's Advancement*

ON February 27th, at the age of eighty-five, George Haven Putnam, dean of American publishing, died at his home at 1 Sutton Place South, New York. Although Major Putnam had been ill during the early winter, his vigorous constitution had apparently brought him back to health, and only a month ago he presided with his usual readiness and wit at the annual luncheon of the National Association of Book Publishers. On Washington's birthday he was obliged to cancel a promised address, and during the past week his strength failed rapidly. On his next birthday, April 2nd, he would have been eighty-six.

Major Putnam is survived by his wife, Emily James Putnam, and their son, Palmer Cosslett Putnam, who, with his wife, is now abroad. His daughters are Bertha H. Putnam, Ethel F. Putnam, Mrs. Joseph Lindon Smith and Mrs. Robert Falconer, all of whom were present at his bedside. He is also survived by his brothers, Irving Putnam, vice-president and director of G. P. Putnam's Sons, Herbert Putnam, Librarian of Congress, and Kingman N. Putnam, retired. His surviving sisters are Edith G. Putnam, Ruth Putnam and Mrs. R. W. S. Pinhey, now residing in Geneva, Switzerland.

The Putnam line follows back to distinguished ancestry, as far back as the Puttenhams of Buckinghamshire, England, of centuries ago. John and Priscilla Putnam migrated from Aston Abbots, Buckinghamshire, in 1640, and found a New World home in Salem, Mass., with which the name of Putnam is still closely associated. Their grandson, Joseph Putnam, was noted for his opposition to the witchcraft craze; he was related by his marriage with Elizabeth Porter to the Hathorne, afterward Hawthorne family. Their son, Major General Israel Putnam, whose commission was given him by Washington at Cambridge, July 4,

1775, was born in that part of Salem now the town of Danvers, and on September 14, 1923, a tablet was unveiled, with an address by Major Putnam.

Boyhood and Youth

George Haven Putnam, the first-born son of George Palmer and Victorine Haven Putnam, was the second of a notable family of eleven children. The eldest was Mary Putnam, who, with an English associate, Miss Elizabeth Garrett Anderson (Dr. Garrett Anderson), forced open to women the École de Médecine, Paris. Among the other children were John Bishop Putnam and Irving Putnam, also of the publishing firm; Ruth Putnam, biographer and historian of the Netherlands and Luxembourg; and Herbert Putnam, who completed, last of April, his thirty years of distinguished service as Librarian of Congress. The father was a distinguished publisher in New York and a foremost advocate of international copyright. He was for some years a resident in London, where he published his "American Facts"—and there the elder children were born.

Foreign Travel and Study

When the family returned to New York, George Haven Putnam, as a schoolboy, increased in wisdom, if not in stature, and proved the equal of boys two or three years older than himself with whom he associated and who knew him affectionately as "little Put."

The Putnam home in New York was the center of a literary circle of which Washington Irving was the chief ornament, and among Mr. Putnam's boyish memories, those of the creator of Diedrich Knickerbocker (for whom the Putnam firm has always been publisher), stand out most clearly.

George Haven Putnam, after completing his boyhood education at Columbia Grammar School, was sent abroad for study at the Sorbonne and at the University of Got-

tingen where his course, begun in 1861 was interrupted by his return in 1862, to enlist for the Civil War. This experience gave him a working knowledge of French and a command of the German language, both of which have stood him in good stead as a publisher with international relations. He has been worthily honored by degrees of A.M. from Bowdoin, 1894, Litt.D. from the Western University of Pennsylvania in 1899, and from Columbia University in 1912, when he was presented for the honor with the designation of "Brave soldier and good citizen; author as well as publisher; carrying on with zeal and high purpose the traditions of a publishing house of which New York and the nation are deservedly proud; alert in the definition and defense of literary property." In 1926 he was given the degree of Doctor of Literature by Oxford University.

His return to New York in 1862 was induced by an urgent determination to aid the Union cause, and though his father was a man of influence as a distinguished patriot, the modesty and patriotism of the young man caused him to enlist as a private rather than to seek through that influence an officer's commission. But for that, as a friend has said, he might have been a Major-General instead of a Major, though his well-earned promotion to the last-named dignity proved so much of an honor that he was always distinctively known as Major Putnam, a title of which he was pleasantly proud. His service was interrupted and possibly his promotion checked by his capture, October 19, 1864 in the Battle of Cedar Creek, whence he was sent to Libby Prison and later to Danville Prison. He was released from prison March 1, 1865, just before Lee's surrender.

Publishing and Politics

On his return home, he became associated with his father as a deputy collector of internal revenue in the New York district and a year later in the publishing business as G. P. Putnam & Son at 661 Broadway, and began the business career which continued nearly sixty-five years. The firm removed in 1870 to Fourth Avenue in the Y. M. C. A. building, corner of Twenty-third Street, and in 1872 after the death of the father on December 20, the firm name, other brothers, John Bishop Putnam and Irving Putnam being as-

sociated, was changed to G. P. Putnam's Sons, which it has since held, though incorporated as a company in 1892. John Bishop Putnam who died in October, 1915, developed the firm's production plant, the Knickerbocker Press at New Rochelle, while Irving Putnam devoted himself to the firm's retail business in new and rare books.



Major Putnam delivering a Memorial Day address in Westminster Square, London

In this firm Walter Howe, and later Theodore Roosevelt, were silent partners, an association which helped to give the future president his start in politics. In fact, it was at the suggestion of George Haven Putnam that this young partner was recommended in 1882 for Republican candidate for the New York Assembly, as being a young man of ability, of political ambition and of independent means. His senior has often pictured the return of the youthful publisher-politician to his business desk of a Saturday with more than enough schemes in his head to bankrupt any publisher within a year.

George Haven Putnam married in 1869 Rebecca K. Shepard, who shared with Fanny Garrison, now Mrs. Henry Villard, the brave honor of taking up the collection at the meetings during William

Lloyd Garrison's slavery crusade. They had a notable family of five daughters. Mrs. Putnam died in 1895 after twenty-five years of happy and useful association, during which, before the days of private secretaries, she often served as amanuensis for her husband, since a wound received in the War disabled him from overmuch autographic work. In 1899 he married Emily James Smith, who had been Dean of Barnard College, and their son, now living in Colorado bears the name of Palmer Crosslet Putnam.

Author and Editor

As a publisher, George Haven Putnam has notably exemplified the fact that many books are due to the publisher's rather than the author's invention, "The Story of the Nations" and kindred series, the American continuation of "The Cambridge History of Literature," "The Outline of Literature," complementing "The Outline of Science" are among the international enterprises which have come from his suggestion.

Despite the drafts upon his energy by immediate business and by his many patriotic services, he found the time to write authoritatively on books and authorship and to edit historical papers.

Leader in Copyright Progress

Major Putnam had been a prominent member of the Loyal Legion of Civil War Veterans, and he was among the active American organizers of the English-Speaking Union, as well as of the American Rights League. He was an honorary member of the Cobden Club in London and the President of the Free Trade League in America. In behalf of international copyright, he followed in the steps of his honored father and was the Executive Secretary of the American Publishers' Copyright League, which was organized largely by him, and later, of the Copyright Bureau of the National Association of Book Publishers, and his services for international copyright won for him from France the Red Ribbon of the Legion of Honor.

Orator and Publicist

The publishing house has a branch in London founded in 1841, and it had been

Major Putnam's custom to spend a month or more each year at his London desk, and renew his acquaintance with English authors and political leaders. These visits he continued, with the exception of one year, even during the war when he braved the U-boat danger. In England, as well as in America, he had many and varied circles of friends, such as those who are to be found in the Century Club in New York and at the Reform Club in London. As a publicist, he was even more honored in England than in his home country. On July 4, 1918, when the English signalized their recognition of the fact that the American Revolution saved their liberties as well as ours, by celebrating our Independence Day in Westminster Hall, Major Putnam, in the absence of our Ambassador, was selected to make the leading American speech before an august assembly.

Both in America and England as a ready, clear and interesting speaker, George Haven Putnam was in demand for addresses on various occasions and on many subjects; and in his eightieth year such was his vigor that he made five addresses within two days on the occasion of Lincoln's birthday, including one by radio.

The Indefatigable Worker

As a worker, he was a model of promptitude and effectiveness. He was early at his desk, read his large and varied mail before most people are fairly at work, dictated his letters to several assistants specially informed as to specific subjects or organizations with which he has to do, and then was ready for a busy day in consultation with his associates, with authors and with the many kinds of men and women who came to him for counsel or cooperation. Usually he lunched at his favorite Century Club, where he was one of the veterans most appreciated. He was also a member of the City Club and of numerous other organizations of the kind. At four, when he had no speaking engagement, he was accustomed to leave his office for a walk to his residence on Sutton Place, and after the hour's siesta which helped to keep him vigorous, he received, read and signed the letters which he had dictated and were not ready before his departure from his office.

In the Bookmarket



One of the André Durenceau drawings from "The Trader's Wife" by Jean Kenyon Mackenzie. Coward-McCann

ANDRÉ DURENCEAU is new to the book field as an illustrator, but displays promise in two current books—"The Trader's Wife" on the Coward-McCann list and "African Drums" by Fred Puleston, published by Farrar & Rinehart. Durenceau has been in this country only a year or so. ♦ ♦ ♦

A new edition of The Litany Book, to be used in conjunction with the Altar Service by the ministers of Protestant Episcopal Churches in America, will be published by Thomas Nelson & Sons about March 1. This edition is revised to conform to the new book of Common Prayer, recently published, and will be in great demand for use in the Special church services during Lent. The text of the new Litany Book has been compiled from the new Book of Common Prayer by the Very Reverend Milo Hudson Gates, Dean of the Cathedral of St. John the Divine, New York. The musical arrangement was made by Frank Turner Harrat, Organist of the Chapel of the Intercession, Trinity Church, New York, and conforms to Sir John Stainer's and Sir George C. Martin's arrangement of Merbecke. The new edition has been printed in large clear Caslon type, with Red Rubrics throughout. The page size is 7 3/4 x 11 1/4 inches and the binding is genuine Morocco in Red, Purple or Black. ♦ ♦ ♦

Carl Van Vechten is engaged at present in writing a novel called "Parties" which Knopf will publish next autumn, the first book Mr. Van Vechten has written since "Spider Boy." ♦ ♦ ♦

"Coonardoo," a novel by Katharine Susannah Pritchard, was awarded first prize in the Sydney *Bulletin's* competition for the best Australian novel of the year. It will be published this month by W. W. Norton. Of the author, Henry Handel Richardson, author of "Ultima Thule" writes: "She stands a very good chance of becoming the representative Australian writer. ♦ ♦ ♦

Harper will reissue Richard Hughes' "The Innocent Voyage" this spring giving it the somewhat more colorful title under which it was published in England, "A High Wind in Jamaica." This was also the title used for the first chapter of the book when it appeared in the *Forum* in December, 1928. ♦ ♦ ♦



Harold Lamb, explorer and author of "The Crusades" (Doubleday, Doran), the Book-of-the-Month Club's March selection, at the ancient ruins of Baalbeck on the edge of the Syrian desert

Boston Booktrade News

Dale Warren

BOSTON is talking about a detective story, "The Beacon Hill Murders," which the Crime Club issued early in February. It was signed, "Roger Scarlett," an obvious pseudonym, and the wise-acres held acrid discussions as to the identity of the author. Some claimed that it was the work of a Boston publicity writer, others that it evolved in the brains of two newspapermen. But the truth has finally come out, and the authors—for there are two—are Evelyn Page and Dorothy Blair, graduates, respectively, of Bryn Mawr and Vassar, who, until recently were both connected with Houghton Mifflin Company. The scene of "The Beacon Hill Murders" is laid in one of the stately old houses on Mount Vernon Street, and the story concerns a notorious stock manipulator and his family, who are involved in a sequence of strange events, not the least thrilling of which is the unexpected solution. "Mr. Scarlett," as those in a position to state will confirm, is now at work on the successor to "The Beacon Hill Murders," to be known as "The Back Bay Murders."

* * *

This is evidently to be a big season for books on the founding, history, growth and development of New England, due to the Massachusetts Bay Tercentenary which falls in 1930. Several publishers are featuring New England books on their lists and the most enterprising booksellers are planning a series of unique window displays during the spring and summer. During the last month, Charles E. Lauriat Company took advantage of the interest in the approaching Tercentenary Celebration by offering some remarkable values of books of strictly New England background. The tie-up was not only featured in a special window display but in their newspaper advertising as well. As an indication that the Tercentenary is not purely a local matter, the *Ladies' Home*

Journal published in its February issue a superbly illustrated article by Joe Toye of the *Boston Traveler* staff, entitled, "Boston Celebrating Her Tercentenary." Taking time by the forelock, the Bookshop for Boys and Girls has already in page proof its *New England Courant*, being a Booklist to Commemorate the Founding of the Massachusetts Bay Colony: 1630. It takes its name from the third newspaper printed in Boston, and is more than a booklist as the notes and quotations included throw light upon the spirit and principles behind the different periods of history covered. *The Courant* is printed in eight pages, the size of an old-time news sheet, and sells for twenty-five cents.

* * *

Boston friends of Dennis and Sophia Cleugh are eagerly awaiting the publication of their two novels which are promised in the near future. Mrs. Cleugh's "Song-Bird," announced by Houghton Mifflin Company, follows closely on the heels of her "Spring," published less than a year ago by Macmillan. Dennis Cleugh's "Wanderer's End," completed with the exception of the two final chapters before his sudden death, has been finished by his wife and is being issued by Doubleday, Doran with an introduction by Christopher Morley. Mr. and Mrs. Cleugh spent the winter of 1927-28 in Boston when Mr. Cleugh was one of the leading actors at the Repertory Theatre.

* * *

The discontinuation of the Park Street branch of Goodspeed's Book Shop comes as a surprise to many of its customers and patrons. Business was originally started in 1898 in the front half of the small basement store at 5a Park Street, and after a short period the whole of this basement and the fourth floor of the same building were acquired. The business continued in these cramped quarters until 1921 when it was found necessary to secure additional

room. For this purpose the entire building at 9 Ashburton Place was leased and three years later the whole of the adjoining building was also taken. In 1927 the concern acquired the lease of the large basement of the historic Old South Meeting House at the corner of Washington and Milk Streets, formerly William's Book store. Since these additional quarters have been added, the major part of the business has been transacted in them and has been directed from the executive offices which are located at Ashburton Place. Since this change, the importance of the Park Street store has steadily declined and in the interest of efficiency it has been thought best to eliminate this unit and transfer the business transacted there to the Milk Street store, as the two shops are in practically the same business area. The personnel of the business remains unchanged. In the years which have elapsed since its organization Goodspeed's Book Shop has acquired the business of several houses in the same line; noticeably those of George E. Littlefield, for many years outstanding in selling Americana in Boston, and George W. Humphrey, formerly connected with Roberts Brothers and a well-known figure in the Boston booktrade. During the present season Goodspeed's has also bought the bookselling business of C. F. Libbie & Company which is widely known throughout the country for the auction business which it transacted for a long period of years. The last owner of the business was Rudolph Gerlach who, with the transfer,

of the business, now becomes associated with the Americana Department of Goodspeed's Book Shop.

* * *

Louis J. Jobin, president of the Schoenhof Book Company, dealers in foreign books, has just received the decoration of *Officier d'Academie* "for services rendered for the intellectual expansion of France." Mr. Jobin has been connected with Schoenhof's for thirty-eight years. . . . When blizzards are raging in Canada, Thomas Allen, the Toronto publisher, finds it a good time to come south to call on his Boston associates. . . . Among the best-selling novels at the local stores are Katharine Brush's "Young Man of Manhattan," Manuel Komroff's "Coronet," and Patrick Hamilton's "The Midnight Bell." . . . William Lyon Phelps always draws an enthusiastic audience. This winter he is giving a series of lectures under the auspices of the Woman's City Club. . . . John Clair Minot's "The Best Animal Stories I Know" (*Wilde*) has gone into its second edition. . . . Much attention and favorable comment have been given to the illustrations by N. C. Wyeth for the new edition of the Palmer translation of Homer's "Odyssey." The originals were recently on exhibition at the St. Botolph Club and later at the Bookshop for Boys and Girls. . . . After two strenuous weeks in New York, Fanny Butcher of the Chicago *Tribune* paid a visit to Boston before returning West to resume her editorial duties.

New Chicago Publisher

THIS month added another name to the list of Chicago publishers. The new firm is Thomas S. Rockwell Company at 209 West Jackson Boulevard. Mr. Rockwell was for fifteen years associated with A. W. Shaw Company and held the position of vice president in charge of the Shaw book division. The new firm intends to go into the field of general publishing, with emphasis placed on books of general information and books of mid-western authorship. The production is now scheduled and calls for twenty titles this year including in March publication,

"My Life with Animals" by George F. Morse, former director Boston Zoological Park, Chicago Zoological Society and John C. Shedd Aquarian Society, Chicago; illustrated with photographs and drawings by Don Nelson; "Around a Toadstool Table," a child's book of verse, by Rowena Bastin Bennett, contributor to the well-known children's magazines, with pictures by Lucille Webster Holling; "The Cause and Cure of Colds," by William S. Sadler, M.D., seventh edition of a standard work formerly published by A. C. McClurg & Co., revised, entirely reset.

Changes in Price

D. APPLETON & COMPANY

"Chokecherry Island," by Louise Hasbrouck, from \$1.75 to \$2.00.
"Things Past" by Vittoria Colonna, Duchess of Sermonetta. New edition, priced reduced from \$5.00 to \$3.00.

BREWER AND WARREN INC.

Robert Hyde's "Winds of Gobi" announced at \$2.50 has been reduced to \$1.75.

ROBERT M. McBRIDE & COMPANY

"Today's A B C Book" by Elizabeth King, from \$1.50 to \$1.75.

Subscription Books Bulletin

THE quarterly *Subscription Books Bulletin*, which is one of the new enterprises of the American Library Association, has appeared in its first number, and copies may be had by entering a subscription at \$1 a year with the American Library Association in Chicago. The committee which has undertaken this important work includes: May Wood Wigington of the Denver Public Library, chairman; Alice M. Jordan of the Boston Public Library; Leslie T. Little of the Waltham Public Library; E. S. Robinson of the Vancouver Public Library; E. Ruth Rockwood of the Library Association of Portland, Oregon; and Adah F. Whitcomb of the Chicago Public Library.

This first issue outlines the reason for the Library Association's attempt to evaluate for public libraries the active output in the field of subscription book publishing. All reviews are to be prepared from the opinion and experience of many librarians. The committee believes that it can be fair to publishers, but is first of all trying to aid libraries, especially those libraries which must make investments from limited funds. The committee has already been in contact with the Subscription Book Committee of the National Association of Book Publishers, David Beasley, chairman, and in this number prints the librarians' suggestions to publishers as to what they might do "to eliminate things which educators and the general public might probably criticize in subscription books." These suggestions include the need of making it always clear where the editorial responsibility for a reference work lies; keeping the titles of sets from confusion and printing firm names on the title-pages; better practice in the use of

the words "edition" and "revision"; care in dating the title-page and copyright notices; care in the preparation of the index. It is the opinion of the committee that no publisher should attempt to make juvenile sets for the home which will be at the same time reference books for schools and public libraries. It is also emphasized that the sales argument about a price advance should not be used unless that is positively the case. Librarians should not be canvassed by a prospectus but only with the work itself. A set should never be sent on approval. It is also suggested to publishers of subscription books that they should have their works entered in the "United States Catalog" and in the "Publishers' Trade List Annual."

The subscription book publishers' conference held in Washington with the Department of Commerce in 1924 brought about many advances in practice among subscription book publishers, and the findings of that conference and the names of the firms which subscribed to such findings are printed in the bulletin.

The actual reviewing of subscription books in this first quarterly number covers 15 different items. Among these are the "Encyclopedia Britannica," "The World Book," "Lincoln Library," and "Mythology of All Races." Others will be reviewed in subsequent numbers.

Addition to Wilson Catalogs

THE Standard Catalogs of H. W. Wilson Company have been further extended by the publication of the History and Travel Section, an annotated list of 1,900 titles with a full analytical index. About 850 titles are books of history, and the balance are description and travel, including antiquities, with a few books on genealogy and heraldry. The names of publishers and prices are given, and about 450 titles are starred for first purchase. When the book is published both in England and America, the prices and publishers in both countries are given. This will be valuable to the bookseller as well as to the librarian, as it gives authoritative suggestions as to the best books in different fields and descriptive notes that will enable the bookseller to describe the scope of the books to customers,

March Book Promotion



The clip-light for bed-reading

IN the last few days booksellers have been informed by a series of blackfaced postcards that they can "Sell Sleep," that they should "Read It and Sleep" and finally that on March 20th the John Day Company will publish "Sleep" by Donald A. Laird, director of the Psychological Laboratories at Colgate University and Charles G. Muller, author of "Puck Chasers," "The Commodore" and writer for national periodicals.

That "Sleep" will sell should be no day-dream with the selling helps that accompany the book and the publicity which is being launched before and after the publication of Dr. Laird's study of our habits of rest. The book contains dozens of new and interesting conclusions of science about the psychological effects of rest and fatigue, but the most important to the bookseller is Dr. Laird's approval, in fact recommendation, of the habit of reading in bed! As a large cigarette advertiser would say, "An ancient prejudice has been removed." Reading in bed has been found to be one of the best possible methods of inducing mental and physical relaxation necessary for sound and restful sleep.

Since "Sleep" will be the first book ever read in bed with a clear conscience and the only requisite for eliminating all ill effects is proper lighting, an attractive clip light which gives the best possible light for bed-reading quite appropriately accompanies each copy. An unusually well done

show card illustrates the way in which the light clips to the back of the book and cannot fail to attract immediate attention in either a window or table display. The clip-light will be used long after "Read it in bed" has become an old habit.

The publicity is built around the news value and general interest in Dr. Laird's researches which have frequently been reported in the news columns of the larger newspapers during the six years over which the study has extended. The book is probably the most thoroughgoing and authoritative monograph on our sleep habits which has ever been prepared for the lay-reader. The research from which the book is written was conducted at the famous sleep laboratory at Colgate under the direction of Dr. Laird.

You'll feel better after reading

SLEEP

by Dr. Donald A. Laird
and
Charles G. Muller

Explains
how to sleep
and why

SLEEP

Why We Need It and How To Get It

by Donald A. Laird, Ph.D., Sc.D.
and Charles G. Muller

- How can we get to sleep most quickly?
- How much sleep do we need?
- How does stress affect sleep?
- Do dreams affect the benefits of sleep?
- What types of exercises, medications and sprays will favor productive sound sleep?

These are some of the many items
now interested in the authors, which account for the
fact that, after surprisingly difficult talks about sleep,
resulting from sixteen years of research and measurement,
they offer the answer to the idea of the Psychological
Laboratory at Colgate University

The eye-catching "Sleep" poster



The present store of Kelly & Walsh, Limited, 22 Nanking Road, Shanghai, which was founded sixty years ago by John McGrath Kelly, one of the first American pioneers in China

New Fifty Cent Reprints

AN interesting development in the book business, now seemingly well past the experimental stage, is the line of Fifty Cent Reprints and new novels being published by *The White House, Publishers*, of Chicago, of which J. J. White, the head of Automobile Blue Books, Inc., The White Printing House and The White Book House (formerly The Hill Binding Company), is president.

The line already includes forty-three titles, of which thirty-seven are reprints of late Appleton, Bobbs-Merrill, Dial, Dutton, Holt, Macmillan, McBride, Macrae-Smith and Scribner novels, and six new novels by Anne Austin, Eleanor Early and Ernest Lynn, which originally appeared as Hearst and Scripps-Howard newspaper serials.

The White House Novels, as they are called by the publisher, are full size 12mo books, printed from the original plates on a good quality of white book paper, cloth-bound and with attractive color jackets. The type of each novel—Love, Mystery or Adventure—is indicated on the backbone of each jacket.

The reprints, the publisher claims, are

selected for their interest, regardless of the size of their original sale, the aim being to supply in the line particularly entertaining novels at a popular price.

Three titles are being added monthly, one of each type.

Annual Woman's Night

WOMEN'S night at the New York Booksellers' League brought out a record attendance, and President A. B. Carhart presided at a very joyful occasion at the Brevoort on February 19th. Among the guests of honor were Peggy Hopkins Joyce, who has recently become an author. Peggy was present in person, to the pleasure of the guests, but did not rise to the invitation to speak. Gloria Goddard, author of "These Lords' Descendants," on the Stokes list, was another guest. She also could not be led far by the President's urgent invitation to make a speech, but passed that responsibility to her husband, Clement Wood, author of "Hunters of Heaven," Stokes. Michael Fiaschetti of the New York Secret Service and author of "You Gotta Be Rough" on Doubleday, Doran's list, told the story of one of his most interesting exploits in

running down a Brooklyn murderer, and Edward Dean Sullivan, author of "I'll Tell My Big Brother," Vanguard Press, made a graceful and witty speech, and all were liberally applauded. The floor was then cleared for dancing, which lasted till midnight.

An A.L.A. Leaflet

THE American Library Association Section on Library Work for Children has issued through a special committee a leaflet on the study of readers and primers, and the comments of this committee on the problems of manufacture have special interest to publishers. In judging of books for the free reading of small children, the committee decided on the following outline of standards:

Subject Matter—35%

Language—35%

Mechanics—20%

Method—10%

The third section is subdivided as follows:

Mechanics—20%

1 Paper

- a) Good tone?
- b) Partially glazed?

2 Print

- a) Suitable in size?
- b) Clear?

3 Pictures

- a) Color?
- b) Attractive?
- c) Frequent?
- d) Illustrative of text?
- e) Decorative?

4 Sentences

- a) Fairly short?
- b) Unbroken phrases?
- c) No crowded pages?
- d) Is the arrangement of the page conducive to good eye movement?

5 Binding

- a) Durable?
- b) Pleasing?

Mrs. Caldwell Arrested

HELEN CALDWELL, owner of the Longfellow Square Bookshop, Portland, Maine, was arrested last week on charge of selling a book, "The Bastard," written by her husband Erskine Caldwell.

Mrs. Caldwell was acting as distributor for the Heron Press, publishers of "The Bastard." The case was dismissed upon agreement to stop the sale of the book in Maine and to remove the entire stock from the state.

Communication CONFUSING DUPLICATION

The University of Nebraska,
Lincoln.

February 14, 1930

Editor, *Publishers' Weekly*:

Two or three months ago, the library purchased a copy of "From Confucius to Mencken" (*Harper & Brothers*, 1929). Last week one of our Professors requested that we buy for his assigned reading shelf, a copy of "The World's Best Essays" (*Harper & Brothers*, 1929). After the latter book had been punched and plated, one of our catalogers discovered that, except for the title-page, it was an exact duplicate of the former. We are now confronted with the problem of explaining to student after student that the material in the books is the same, and that one, the former, is the trade edition (a term which they will probably never understand), and that the other, the latter, is the text-book edition. We also must put a note of explanation on the face of the catalog cards for both editions of the book. Surely this multiplicity of titles is not necessary, or, if deemed necessary by the publishers, that necessity is imaginary and exists only in the minds of the editors of that house. It is sufficiently difficult for librarians and bibliographers to be continually on the watch for differences in title in English and American editions of the same book without adding to that difficulty the necessity of watching different issues and editions of books published only in America.

Yours very truly,

GILBERT H. DOANE,
Librarian.

The Hooper Bookshop, Inc.

BY the middle of April the Hooper Bookshop, Inc. will be opened at 21 East 54th Street, and at the same address will be the office of Rimington & Hooper, publishers of special editions. These edi-



This is the pleasant interior of The Bookshop, Knoxville, Tenn., which Mrs. Beth Morgan opened in the fall of 1927. Mrs. Morgan brought to the task of bookselling a wide culture and a thorough acquaintance with the best people in a city which had need of just such a shop. Its influence has been out of proportion to its size.

tions will be now distributed direct rather than through Doubleday, Doran & Company. The two partners are R. Critchell Rimington and Nathaniel L. Hooper. The first floor of the new shop will include a rental library and stock of modern publications, while the second will be devoted to modern firsts, fine bindings, prints and a selected list of university press books. Mr. Hooper has sailed for England on a business trip.

Business Notes

MOBILE, ALABAMA.—W. O. Norton, 1000 Spring Hill Avenue, will open with general stock, religious and philosophical books old and rare books; circulating library.

JOHNSON CITY, NEW YORK.—S. & S. Book Shop, 248 Main Street, Mrs. Bertha Schlegel, has opened with fiction, biography, children's books, travel books for sale and circulating library.

SANTA ANA, CALIFORNIA.—Eastman's Stationery and Bookstore, 314 W. 4th Street, has been taken over by Marshall

Harnois and the store name changed to The Party Shop.

SHAWNEE, OKLAHOMA.—Doyle's Book Store, Elmer G. Hathaway, opened with general stock, religious and philosophical books, scientific and business books, fine editions, text-books.

SPEARFISH, SOUTH DAKOTA.—Mrs. E. C. Day is manager of the Book Shelf, formerly owned by Florence Dunn.

UNION CITY, NEW JERSEY.—A. Holt-hausen, Inc., 713 Bergenline Avenue, book department, Miss M. G. Corcoran, opened with general stock, religious and philosophical books, scientific books.

UTICA, NEW YORK.—The Utica Office Supply Co., have discontinued their book department, the "Utasco Book Store."

WASHINGTON.—Congressional Bookshop has moved from 231 Pennsylvania Avenue, N. W., to 606 Ninth Street, N. W.

YONKERS, N. Y.—Yonkers Book Shop, 155 N. Broadway, Mrs. Vida C. Sidney, opening with fiction, biography, children's books, travel books, poetry, drama, fine art books, circulating library.

The Weekly Record

Describes and Indexes the New Books of all Publishers in a Convenient Reference and Buying List for Bookstores and Libraries

WITH the third month of 1930 the Weekly Record presents a wide variety of books that offer profitable sales, showing that the Spring Season is getting rapidly underway. Two novels that will loom up on best-selling lists appeared, "Exile" by Warwick Deeping and "The Great Meadow" by Elizabeth Madox Roberts. A volume on the new philosophic school of thought called humanism provokes the first reviews to fever heat, pro and con....always a good sign for the bookseller. The book is edited by Norman Foerster. Michael Pupin, whose "From Immigrant to Inventor" is well remembered, has written a defense of the "machine age" in America. The Moslem side of the Crusades is vividly described in a biography of Saladin, great heathen leader, by Charles J. Rosebault. The first serious reflection of the stock-market crash appears in a book by Irving Fisher, Yale economist and noted writer on things financial.

There are a number of juveniles this week, among them, four volumes in a new Bubble Book series by Ralph Mayhew and Burges Johnson; the story of the Pilgrims by Roland G. Usher in the Little Library; a child's illustrated history of America by Ramon Coffman; "Great Navigators and Discoverers" by J. A. Brendon; a boys' novel by Ralph Henry Barbour; and a picture book by Louis Moe.

A new series, the World Unity Library, based on a vital topic, presents its first two volumes, both by well-known authors,

Herbert Adams Gibbons and John Herman Randall. World unity will doubtless be furthered, too, by reading the explanation for western readers of the teachings of Confucius prepared by Professor Frederick Starr of the University of Chicago.

The New England Tercentenary, for which many publishing ventures are promised, is marked by a biography of Anne Hutchinson by Edith Curtis. The cream of the old American Statesman Series is offered at 75 cents in ten handy volumes, called "American Leaders."

Two good plays of the recent New York stage, are just published in book form, "Half-Gods" by Sidney Howard and "See Naples and Die" by Elmer Rice. The latter's "Voyage to Purilia," a delicious satire on life as it is lived on the screen, which made its first appearance in the *New Yorker*, was also published this week. The latest Pulitzer Prize novel, "Scarlet Sister Mary" by Julia Peterkin has just been brought out at \$1.00; "Magazine Article Writing" is a helpful volume by two Columbia men, Ernest Brennecke, Jr. and Donald L. Clark; "Telling on the Trout," a new edition of E. R. Hewitt's book appears in time for pre-fishing season reading; the war diary of a conscientious objector, Ernest L. Meyer, is the first to present that angle of the war; two works of scholarship are "Legislative Principles" by Robert Luce, Massachusetts Congressman, and the first volume in a twelve-volume work on Jewish history and literature by Goldberg and Benderly.

THIS list aims to be a complete and accurate record of American book publication. Publishers should send copies of all books promptly for annotation and entry, and the receipt of advance copies insures record simultaneous with publication. The annotations are descriptive, not critical; intended to place not to judge the books. Pamphlet material and books of lesser trade interest are listed in smaller type.

The entry is transcribed from the title-page when the book is sent for record. Prices are added except when not supplied by publisher or obtainable only on specific request, in which case the word "apply" is used. When not specified the binding is "cloth."

Imprint date or copyright date is always stated, except when imprint date and copyright date agree and are of the current year, in which case only "c" is used. No ascertainable date is designated thus: [n.d.]

Sizes are indicated as follows: F (folio: over 30 centimeters high); Q 4to: under 30 cm.); O (8vo: 25 cm.); D (12mo: 20 cm.); S (16mo: 17½ cm.); T (24mo 15 cm.); sq., obl., nar., designate square, oblong, narrow.

The Weekly Record of March 1, 1930

Acland, B. Dyke

Filibuster; a novel of adventure. 313p. D c. N. Y., McBride \$2
Daring escapades, political intrigues, and romance in a small South American republic.

Adler, Alfred

Problems of neurosis; prefatory essay by F. G. Crookshank; ed. by Philippe Mairret. 249p. O c. N. Y., Cosmopolitan \$3
A case book of the victims of misadjustment whom Dr. Adler has treated.

Akeley, Mrs. Delia J. Denning

Jungle portraits. 261p. il. O c. N. Y., Macmillan \$3.50
Adventures during four expeditions to Africa, the last made with no white companions.

Aldin, Cecil Charles Windsor

The mongrel puppy book. il. (pt. col.) O [n.d.] N. Y., Oxford bds. \$1.25
Twelve episodes in picture and verse in the life of the Mongrel Pup.

Alexander, Peter

Shakespeare's Henry VI and Richard III; introd. by Alfred W. Pollard. 237p. D '30 N. Y., Macmillan bds. \$2.75

Austin, Mrs. Mary Hunter

The American rhythm; studies and reexpressions of Amerindian songs; new and enl. ed. 184p. D '30 c. '23, '30 Bost., Houghton \$2.50

Balfour, Margaret I. and Young, Ruth

The work of medical women in India; foreword by Dame Mary Scharlieb. 218p. il., map O '29 N. Y., Oxford \$3

Barbour, Ralph Henry [Richard Stillman Powell, pseud.]

Flashing oars. 272p. front. D c. N. Y., Appleton \$2
The coming of Nick Brine, star oarsman, to Cheltham School arouses the question of professionalism there.

Bardy, Abbé G.

The Greek literature of the early Christian church; tr. by Mother Mary Reginald. 199p. O (Catholic lib. of religious knowledge, v. 2) '29 St. Louis, B. Herder \$1.35

Barry, William Edwin

The jade god; a mystery play in three acts; dramatized from a novel of the same name by Alan Sullivan. 77p. il., diagrs. D (French's standard lib. ed.) c. '25-'30 N. Y., S. French pap. 75c.

Barnes, Mrs. Arthur J., and, White, O. H.

Barnes' abridged typewriting instructor. 64p. il. O '29 St. Louis, A. J. Barnes Pub. Co., 122 N. 7th St. bds. 60c.

Barrel Club (The). 32p. T [c. '30] Worcester, Mass., Lark Pub. Co. bds. \$1

Beeler, M. N.

Marketing pure-bred livestock. 408p. il. D '29 N. Y., Macmillan \$3.75

Baudot, Dom

The breviary; its history and contents; tr. by the Benedictines of Stanbrook. 172p. O (Catholic lib. of religious knowledge, v. 4) '29 St. Louis, B. Herder \$1.35

Bennett, C. M.

With Morgan on the Main. 287p. D [c. '30] N. Y., Dutton \$2.50
An exciting story of the pirate exploits and buried treasure of Sir Henry Morgan, famous buccaneer.

Bentley, E. C.

Trent's last case. 237p. front. (por.) D '30 c. '13, '30 N. Y., Knopf \$2
A mystery story, originally published under the title, "The Woman in Black," that has been out of print for some time.

Besier, Rudolf and Edginton, May i.e. Helen Marion [Mrs. Francis Evans Baily]

Secrets; a play in a prologue, three acts and an epilogue. 84p. il. O (French's standard lib. ed.) c. '23, '30 N. Y., S. French pap. 75c.

Biederwolf, William Edward

Why I know the Bible is the word of God. 153p. D [c. '29] Louisville, Ky., Pentecostal Pub. Co. \$1.25

Boutflower, Charles

The Book of Isaiah; chapters 1-39, in the light of the Assyrian monuments. 388p. (2p. bibl.) il., map O '30 N. Y., Macmillan \$6.50

Boylan, William A., and others

New method in composition; fifth year, first half. 176p. il. S [c. '30] N. Y., Scribner 60c.

Brendon, J. A.

Great navigators and discoverers. 282p. il., maps O [c. '30] N. Y., Harcourt \$2.50
Sketches of twenty-four early explorers and sailors.

Brennecke, Ernest, jr. and Clark, Donald Lemen

Magazine article writing. 399p. (bibls.) O c. N. Y., Macmillan \$3
A manual that tells how to plan, write and sell magazine articles of all types.

Brookes, Sally

Manhattan fever; a girl's story that's true. 289p. D [c. '30] N. Y., Sears \$2.50
In confessional form is told what happens to the young girl just out of college who comes to New York alone to work.

Bodding, P. O.

Santal folk tales, III. 417p. Q (Inst. for Comparative Research in Human Culture, ser. B, v. 14) '29 Cambridge, Mass., Harvard pap. \$5.60

Brenner, Clarence D.

L'histoire nationale dans la tragédie française du dix-huitième siècle. 140 p. (7p. bibl.) O (Univ. of Cal. pub'n in modern philology, v. 14, no. 3) '29 Berkeley, Cal., Univ. of Cal. Press pap. \$1.60

Broster, Dorothy Kathleen

The flight of the heron. 372p. il., maps, diagrs. (col.) D '30, c. '26, '30 N. Y., Coward-McCann \$2.50

An historical romance of the Scotch Highlands formerly published by Dodd, Mead & Co.

Brown, W. E.

Pioneers of Christendom; v. 1, Bishops: S. Ambrose, S. Martin, S. Wilfrid, S. Boniface, S. Dunstan. 292p. O '29 St. Louis, B. Herder \$1.35

Buhlig, Rose A.

Junior English; bks. 1-3 [rev. ed.] various p. D [c. '23, '30] Bost., Heath \$1; \$1.12; \$1.20

Butler, Rev. Alban, comp.

The lives of the saints; new ed. rev. by Herbert Thurston; v. 2, February. 408p. (bibl. notes) O '30 N. Y., P. J. Kennedy \$2.75

Butler, John B.

Problems in metal work. 136p. (bibls.) diagrs. Q [c. '29] Peoria, Ill., Manual Arts Press \$2.50

For individual work in junior high school classes.

Callaghan, Morley

It's never over. 225p. D c. N. Y., Scribner \$2.50

The influence of a man executed by the state hangs over those whom he has left—the girl he had loved, his old friend, his sister.

Chapman, Rev. Michael Andrew

A garland of saints for children. 130p. il. O [c. '29] N. Y., F. Pustet bds. \$1.25

Claretie, Jules

Pierrille; ed. by Grace Cochran and Helen M. Eddy. 213p. (bibls.) il., map D (Chic. French ser.) [c. '30] Chic., Univ. of Chic. Press \$1.35

A second reader in this series.

Clark, Barrett Harper

An hour of American drama. 159p. D (One hour ser.) [c. '30] Phil., Lippincott \$1

A review of the past fifteen years of the theater in America, the most significant playwrights and their plays.

Clarke, John Boyd

Findings is keepings. 312p. D (Copyright fiction) [c. '27] N. Y., Burt 75 c.

Clay, Robert Keating

The romance of a pirate; formerly published under title of "A Chequer-Board." 295p. D (Copyright fiction) [c. '26] N. Y., Burt 75 c.

Brown, Lela T.

Osteopathy; opportunities for the blind in training and practice. 50p. (bibl.) O (Vocational research ser.; no. 2) c. '29 N. Y., Amer. Found. for Blind pap. 50 c.

Chamot, E. M., and, Mason, C. W.

Handbook of chemical microscopy; v. 1. 474p. il. O '30 N. Y., Wiley \$4.50

Cole, Lawrence Edwin

The localization of tactal space; a study of average and constant errors under different types of localization. 111p. (bibl.) diagrs O (Genetic psych. monographs, v. 5, no. 5) c. '29 Worcester, Mass., Clark Univ. Press pap. \$2

Coffman, Ramon

Our America. 296p. il., maps O c. N. Y., Dodd, Mead \$3.50
The story of our history told for children.

Collins, Joseph, M.D.

Insomnia; how to combat it. 137p. D (Appleton popular health ser.) c. N. Y., Appleton \$1.50
Its causes, with suggestions for its treatment.

Conquest, Joan

The sale. 314p. D c. N. Y., Macaulay \$2
A novel of romance and adventure in a setting of Malayan rubber country.

Coolidge, Louis Arthur

Ulysses S. Grant; 2v. 612p. (bibl. footnotes) fronts. (pars.) S (Amer. leaders) [c. '17, '22] Bost., Houghton 75 c., ea.

One of the first volumes in a new series selected from the American Statesmen Series containing biographies of great Americans. A number of others are also listed in this issue.

Cou lange, Father Louis

The life of the devil; tr. by Stephen Haden Guest. 320p. (bibl. footnotes) il. O '30 N. Y., Knopf \$5

The history of Satan from his origin in heaven throughout early Christian and mediaeval theology and belief.

Curtis, Edith

Anne Hutchinson; a biography. 133p. (bibl. footnotes) D c. Cambridge, Mass., Washburn & Thomas \$2.50

The life of an unusual woman of 17th century New England, whose opinions caused her banishment from Boston.

Cuthrell, Mrs. Faith Baldwin

The office wife. 290p. D '30, c. '29, '30 N. Y., Dodd, Mead \$2

The triangle formed by a young business man, his charming wife, and his capable and attractive secretary—the office wife.

D'Alès, Rev. Adhémar

Baptism and confirmation; tr. by Rev. Joseph H. Howard. 211p. O (Catholic lib. of religious knowledge, v. 1) '29 St. Louis, B. Herder \$1.35

Dane, Clemence, pseud. [Winifred Ashton] and, Simpson, Helen

Author unknown. 321p. D c. N. Y., Cosmopolitan \$2

A story of murder, mystery, and romance in the literary and publishing circles of London.

Colladay, Morrison M.

When the moon fell. 24p. il. D (Science fiction ser., no. 6) [c. '29] N. Y., Stellar Pub. Corp., 98 Park Pl. 10 c.

Cowgill, H. B.

Sorgo for sirup production: culture, harvesting and handling. 40p. (bibl. footnotes) il., map O (U. S. Dept. of Agri., farmers' bull. no. 1619) [30] Wash., D. C., Gov't. Pr. off.; Sup't. of Doc. pap. 10 c.

Crossen, Harry Sturgeon, M.D., and, Crossen, Robert James, M.D.

Diseases of women; 7th ed., rev. and enl. 1043p. il. (pt. col.), diagrs. Q '30, c. '07-30 St. Louis, C. V. Mosby \$11.50

- Deeping, Warwick [George Warwick, pseud.]**
Exile. 330p. D '30, c. '29, '30 N. Y., Knopf \$2.50
The story of an English girl's successful business career in a lazy Italian town, and of her losing fight against love after one unhappy experience with an attractive but corrupt novelist.
- Dickens, C. Stafford**
The command performance; a play in three acts. 94p. il., diagrs. D (French's standard lib. ed.) c. '28, '30 N. Y., S. French pap. 75c.
- Dinnis, Enid M.**
The shepherd of Weepingwold [fiction]. 254p. O '29 St. Louis, B. Herder \$2
- Dreyer, Hans P.**
The secret of the sphinx [fiction]. 228p. D [c. '29] Kansas City, Mo., Burton Pub. Co., 3629 Central \$2
- Duffield, Isabel McKenna**
Washington in the 90's. 118p. il. D [c. '29] San Francisco, A. M. Robertson, Union Sq. bds. \$1.50
The author's reminiscences of her life in Washington while her father served as a Congressman from California, a member of McKinley's cabinet and a justice of the Supreme Court.
- Duun, Olav**
The trough of the wave; tr. by Arthur G. Chater. 249p. D (People of Juvik; v. 1) '30 c. '27, '30 N. Y., Knopf \$2.50
The first volume in a saga of modern Norway, to be completed in six volumes. It begins in the early nineteenth century, with the birth of two sons in the Juvik family. Per and Jens, who struggle to equal the deeds of their more heroic ancestors.
- Engelhardt, Nickolaus Louis, and others**
Practical arithmetics; bks. 1-4. 218p., ea. il. D [c. '29] N. Y., Mentzer, Bush & Co. bks. 1 and 2, 64c., ea.; bks. 3 and 4, 68c. ea.
- Erskine, Laurie York**
Power of the hills. 284p. D (Copyright fiction) [c. '27, '28] N. Y., Burt 75c.
- Everson, Charles T.**
The last warning message, and other Bible lectures. 190p. front. (por.) D [c. '29] Mountain View, Cal., Pacific Press Pub. Ass'n. \$1.25
- Fausset, Hugh I'Anson**
The proving of psyche. 320p. D [c. '29] N. Y., Harcourt \$3.50
Philosophic essays that attempt to reconstruct an intellectual faith in life and humanity, shattered by the War.
- Ferguson, William Blair Morton**
Lightnin' Calvert. 313p. D c. N. Y., McBride \$2
The romance of a hard-riding and fighting hero of Texas in its wildest days.
-
- Davis, Bert H.**
Then came prohibition. 45p. (bibl.) S '29 Bost., Internat'l Soc. of Christian Endeavor, 41 Mt. Vernon St. pap. 25c.
- Faulk, J. J.**
History of Henderson County, Texas; recording names of early pioneers, their struggles and handicaps, condition and appearance of the county. 334p. il. O [c. '29] [Athens, Tex., Review Pr. Co.] \$3
- Fillion, L. C.**
The life of Christ; a historical, critical and apologetical exposition; tr. by Rev. Newton Thompson; v. 3. 728p. O '29 St. Louis, B. Herder \$4
- Filson, John**
Filson's Kentuckie; a facsimile reproduction of the original Wilmington edition of 1784, with paged critique, sketch of Filson's life and bibl. by Willard Rouse Jillson. 208p. maps D (Filson Club pub'ns. no. 35) '30, c. '29, '30 [Frankfort, Ky., Willard R. Jillson care of Ky. Geological Survey] \$6.50
A facsimile edition of a history, geography and natural history of Kentucky, containing also "The Adventures of Col. Daniel Boon."
- Fisher, Irving**
The stock market crash—and after. 312p. diagrs. D c. N. Y., Macmillan \$2.50
An analysis of the recent stock market crash in terms of cause and effect, by a professor of economics in Yale University.
- Fletcher, Joseph Smith**
The diamond murders. 307p. D (Copyright fiction) [c. '29] N. Y., Burt 75c.
- Foerster, Norman, ed.**
Humanism and America; essays on the outlook of modern civilization. 311p. (4p. bibl.) O [c. '30] N. Y., Farrar & Rinehart \$3.50
Suggestions towards a new integration of values and a return to sanity and order in modern America.
- Foster, Walter Bertram**
From six to six. 308p. D (Copyright fiction) [c. '27] N. Y., Burt 75c.
- Gaebelein, Arno C.**
Martin Boos [biography]. 78p. front. (por.) D '29 N. Y., Pub'n. Office "Our Hope" 75c.
- Gardner, M. C.**
A Latin book for beginners [1 v. ed.] 224p. S '30 N. Y., Oxford \$1
- Garry, Georgina, pseud.**
Pigsties with spires. 460p. D (Copyright fiction) [c. '28] N. Y., Burt 75c.
- Gibbons, Herbert Adams**
Nationalism and internationalism. 284p. D (World unity lib.) c. N. Y., Stokes \$2
An eminent historian writes of the historical development of modern nationalism and internationalism, a knowledge of which is necessary for an understanding of current events.
- Gibbs, R. W. M.**
The adjustment of errors in practical science. 112p. D '29 N. Y., Oxford \$1.75
- Gilbert, Paul**
Chicago and its makers [history]. 1085p. il., maps F '29 Chic., Felix Mendelsohn, 2012 Congress Hotel buck \$25
-
- Fitch, William Edward**
The new pocket medical formulary; 6th ed., rev. and enl. 511p. S '29 Phil., F. A. Davis \$3
- Gallagher, J. A.**
William Bradford, printer to the King; containing a number of views of the city of New York at the time of Will Bradford and several examples of his typographical efforts. 52p. il. D c. N. Y., Publishers Pr. Co., 207 W. 25th St. pap. apply

Gilman, Daniel Coit

James Monroe. 291p. (bibl. footnotes) front. (por.) S (Amer. leaders) [c. '83-'11] Bost., Houghton 75 c.

God's final messengers, or, Pharaoh's cup refilled; by a business man. 250p. diagrs. D [c. '29] Westport, Conn., G. Elgin Keefer \$1.50

Goldberg, Israel [Rufus Learsi, pseud.] and Benderly, Samson

Outline of Jewish knowledge; v. 1, Founding of the nation, from the earliest times to the death of Saul [student's ed.] 410p. (bibls.) il., maps O '29 c. N. Y., Bur. of Jewish Educ. 71 W. 47th St. \$2

The first book in a twelve-volume history of the Jewish people and anthology of their literature.

Harte, Bret

Concerning "Condensed novels;" introd. and bibl. notes by Nathan Van Patten [lim. ed.] 21p. front. O '29 c. Stanford Univ., Cal., Stanford Univ. Press bds. \$5, bxd.

A letter from Bret Harte to his publishers, James R. Osgood & Co., concerning the publication of a revised edition of his "Condensed Novels."

Hartmann, William C., comp.

Hartmann's international directory of psychic science and spiritualism. 174p. (2op. bibl.) O c. Jamaica, N. Y., Occult Press, Box 43 \$1

Lists of periodicals, individuals, societies, camps, churches, books, libraries, etc. connected with spiritualism.

Hastings, James, D.D., and others eds.

The speaker's Bible; the gospel according to St. Mark; v. 2. 247p. (bibl. footnotes) O '29 Chic., Blessing B'k. Store, Inc., 63 E. Adams St. \$3.50

Containing also the continuation of the index to sermons begun in volume one of Mark, and a subject index to volumes ten through eighteen.

Hawk, John

It was locked. 281p. D [c. '29, '30] N. Y., Farrar & Rinehart \$2

A murder and the ensuing excitement at an English houseparty where the crime was committed.

Hawkins, Willard E.

The cowled menace. 313p. D [c. '30] N. Y., Sears \$2

A murder mystery.

Haworth, Paul Leland

Caverns of sunset; being the story of Patricia Percy's quest in the Pays en Haute. 303p. D [c. '30] Ind., Bobbs-Merrill \$2

The romantic adventure of a titled English girl of the eighteenth century, who went, disguised as a man, to seek her brother in the wilderness of western Canada.

Goodman, Herman

Cosmetics and your skin. 96p. D (Cosmetic hand'b'k ser.) '29 N. Y., Medical Lay Press, 18 E. 80th St. pap. \$1.50

Green, Edmund Samson, ed.

Law students handbook, embracing historical and legal information now required of all law students. 330p. (bibl.) S [c. '29] Los Angeles, O. W. Smith, 122 N. B'way fab. \$2.50

Hardy, Russell

Removal of federal offenders. 107p. S '29 Wash., D. C., J. Byrne & Co. \$3

Haynes, Annie

Who killed Charmian Karslake? 279p. D [c. '30] N. Y., Dodd, Mead \$2

The mystery of the murder of a famous American actress on the night of a ball at a great English country house.

Henley's twentieth century book; recipes, formulas and processes; new rev. and enl. ed. 800p. O '30 N. Y., N. W. Henley \$4; flex. fab., \$5

Hewitt, Edward Ringwood

Telling on the trout; new and rev. ed. 224p. il., diagrs. O '30, c. '26, '30 N. Y., Scribner \$2.50

Hinds, Roy W.

The man called eighty-eighty. 302p. D c. N. Y., McBride \$2

Only twenty when he is first sentenced to prison, Harry Pyle, resolves more than once to go straight, but always succumbs to the lure of easy money.

Hobbs, William Herbert

Exploring about the North Pole of the winds. 384p. il., maps O c. N. Y., Putnam \$5

An account of how the first important Arctic weather observatory was established—told by the leader of three scientific expeditions to the Arctic conducted under the auspices of the University of Michigan.

Holcombe, Arthur Norman

The Chinese Revolution; a phase in the regeneration of a world power. 414p. O '30 Cambridge, Mass., Harvard \$4

Housman, Laurence

Cornered poets; a book of dramatic dialogues. 255p. il. D ['29] N. Y., Cape & Smith \$2.50

These dialogs, based on real incidents in the lives of Carlyle, Blake, Wordsworth, Burns, Gray, Donne, and Ninon de Lenclos range from comedy to tragedy.

Howard, H. Eliot

An introduction to the study of bird behaviour. 146p. il. Q '30 N. Y., Macmillan \$1.4

Howard, Sidney Coe

Half gods. 203p. D '30 c. '29, '30. N. Y., Scribner \$2

A play produced in New York this winter whose theme is marriage and divorce and the problems of modern life.

Hubbard, Elbert

Advertising and advertisements; being publicity preachments from the pen of the Fra selected from Roycroft publications. 276p. il. F '29 E. Aurora, N. Y., Roycrofters bds. \$15

Hayes, Erving Paul, and, Heath, Charlotte

History of the Dennison Manufacturing Company. 78p. il., O '29 Cambridge, Mass., Harvard \$1

Hays, Will H.

See and hear; a brief history of motion pictures and the development of sound [lim. ed.] 63 p. il. D '29 c. N. Y., Motion Picture Producers & Distributors of America, Inc., 460 Fifth Ave. gratis

Herriott, Marion Eugene

Attitudes as factors of scholastic success. 72p. O (Ill. Univ. Bur. of Educ. Research, bull. no. 47) '29 Urbana, Ill., Univ. of Ill. pap. 50 c.

- Hull, William S.**
War method and the peace method. 364p. D '29 N. Y., Revell \$2.50
- Index Londinensis** to illustrations of flowering plants, ferns and fern allies; being an amended and enl. ed. continued up to the end of 1920 of Pritzel's Alphabetical register. 568p. F '30 N. Y., Oxford \$37.50
- Jell, George C.**
Masters in miniature. 287p. il. D [c. '30] [Newark, N. J.] Barse & Co. \$2
Sketches of the lives and works of twenty-four great musical composers.
- Johnson, Owen McMahon**
Children of divorce. 364p. D (Copyright fiction) [c.'27] N. Y., Burt 75 c
- Keezer, Dexter Merriam, and, May, Stacy**
The public control of business; a study of antitrust law enforcement, public interest regulation, and government participation in business. 278p. (bibl. footnotes) O c. N. Y., Harper \$3
- Keister, Albert S.**
Our financial system; an introductory text. 508p. (2p. bibl.) il., diagrs. D (Textb'ks in social studies; advanced ser.) c. N. Y., Macmillan \$2.40
- Knight, Bruce W. and Smith, Nelson L.**
Economics; v. 2. 549p. O '30 N. Y., Ronald Press \$4
- Koopman, S. Bernard and Kester, Roy B.**
Fundamentals of bookkeeping and accounting; first year course; rev. ed. 414p. il. O '30 N. Y., Ronald Press \$1.75
- Kopeloff, Nicholas**
Man vs. microbes. 342p. (2p. bibl.) il., diagrs. O c. N. Y., Knopf buck \$5
A survey of all important microbes, both disease-producing bacteria and those which are helpful to mankind, written for the information of the layman.
- Kuhnert, Hellmut, ed.**
German commerce yearbook, 1929. 240p. diagrs. O '30 N. Y., B. Westermann \$5
Articles and statistics on Germany's economic situation in all branches of industry and trade in 1928 and 1929.
- Laing, Marion MacArthur**
The quest and the temples [verse]. 65p. O '29 N. Y., Henry Harrison \$1.50
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- Howell, Fleming**
Aryan blood in modern nations and the Howells. 330p. front. (por.) D [c. '30] Bost., Christopher Pub. House \$2.50
- Jellett, Henry, and Nadill, W. G.**
Manual of midwifery; new 4th ed. 1292p. il. '30 N. Y., Wm. Wood \$10
- Keller, David Henry**
The thought projector. 24p. il. D (Science fiction ser., no. 2) [c. '29] N. Y., Stellar Pub. Corp., 98 Park Pl. 10 c.
- Leyne, Dr. Samuel**
Coronary thrombosis: its various clinical features. 178p. O '29 Balt., Williams & Wilkins \$3
- Lorraine, Lilith**
The brain of the planet. 23p. il. D (Science fiction ser., no. 5) [c. '29] N. Y., Stellar Pub. Corp., 98 Park Pl. 10 c.
- Latimer, Margery**
This is my body. 351p. D [c.'30] N. Y., Cape & Smith \$2.50
The story of a girl who felt too strongly and whose life was a series of conflicts with herself and reality.
- Laver, James**
English costume of the nineteenth century. 88p. il. (pt. col.) O '30 N. Y., Macmillan \$2
- Lawrence, David Herbert [Lawrence H. Davidson, pseud.]**
Pornography and obscenity. 40p. D c. N. Y., Knopf bds. \$2.50
- Lodge, Henry Cabot**
George Washington; 2v. 349p.; 427p. front. (por.) S (Amer. leaders) [c.'89, '17] Bost., Houghton 75 c ea.
- Luce, Robert**
Legislative principles; the history and theory of lawmaking by representative government. 673p. (bibl. footnotes) O (Science of legislation) c. Bost., Houghton \$6
The third volume in the series by Congressman Luce.
- McCardell, Roy L.**
My Aunt Angie. 285p. D [c.'30] N. Y., Farrar & Rinehart \$2
A humorous novel about the varying fortunes and husbands of Aunt Angie, the first in a series about the Crutch family.
- McCormick, Rev. W. P. G.**
Be of good cheer; introd. by Bp. of London 110p. D '30 N. Y., Longmans \$1
Concerning the joy that accompanies Christian living.
- Mackenzie, Jean Kenyon**
The trader's wife. 158p. il. D c. N. Y., Coward-McCann \$2
A story laid in the mid-nineteenth century of a New England girl who married a slave-trader and went with him to Africa.
- Marr, J. E.**
Deposition of the sedimentary rocks. 251p. il. D '30 N. Y., Macmillan \$2.40
- Marshall, Archibald**
Miss Wilby at Steen. 285p. D '30, c.'29, '30 N. Y., Dodd, Mead \$2.50
Ellen Welby, governess to two irrepressible youngsters tells of the life, usually pleasant, but at one time most ominous at the old house of Steen in the English countryside.
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- Macarthur, Walter**
Last days of sail on the West coast, San Francisco harbor. 138p. il. (col. front.) map, D [c. '29] San Francisco, James H. Barry Co., 1122 Mission St. apply
- MacLaren, J. Paterson**
Medical insurance examination; modern methods and rating of lives, for medical practitioners and insurance officers; 2nd ed., rev. and enl. 668p. O '30 N. Y., Wm. Wood \$10
- McNair, James B.**
Indian corn. 33p. il. O (Botany leaflet, 14) c. '30 Chic., Field Mus. pap. 25 c.

Marshall, Edison

The missionary. 288p. il. D '30, c. '29, '30
N. Y., Cosmopolitan \$2
A young Scotch minister, Angus Mackenzie, starts an Eskimo mission in the Arctic wastes and endeavors to carry out his dying father's last wish, and thereby finds adventure and romance.

Martyn, Wyndham

The murder in Beacon Street. 315p. D c.
N. Y., McBride \$2
In defense of Rhona King, found in the house with a man who had just been murdered, Professor Southard plumbs the secrets of most aristocratic Boston.

Mayhew, Ralph and Johnson, Burges

The Child's garden of verses bubble book that sings. 15p. il. (col.) obl. T (Bubble bks. that sing) [c. '22] [N. Y.] Dodd, Mead

bds. \$1

The chimney corner bubble book that sings. 15p. il. (col.) obl. T (Bubble bks. that sing) [c. '22] [N. Y.] Dodd, Mead bds. \$1

The higgledy piggledy bubble book that sings. 15p. il. (col.) obl. T (Bubble bks. that sing) [c. '30] [N. Y.] Dodd, Mead bds. \$1

The Robin and Wren bubble book that sings. 15p. il. (col.) obl. T (Bubble bks. that sing) [c. '30] [N. Y.] Dodd, Mead bds. \$1

The first volumes in a new series of Bubble Books, each containing a story and three new electrical process records by the Columbia Phonograph Company. The first two volumes are reissues of the last of the former series, the second two are new.

Maynard, Lawrence M.

The pig is fat. 278p. D [c. '30] N. Y., Farrar & Rinehart \$2

A realistic novel of the underworld which portrays the moral disintegration of Benny Wagner, who becomes a drug addict, gunman, and jail-bird despite the love of Lou Warren.

Meyer, Ernest L.

"Hey! yellowbacks!" the war diary of a conscientious objector; foreword by William Ellery Leonard. 217p. D [c. '30] N. Y., John Day \$2

A record of the author's life and treatment as a conscientious objector during the War.

Moe, Louis Maria Niels Peder Holling

Little Bear-Cub, and, The Dressed up pig. no p. il. obl. S [c. '30] [N. Y., Coward-McCann] bds. \$1

Two picture tales for children.

Morison, Samuel Eliot

The development of Harvard University, 1869-1929. 750p. il. O '30 Cambridge, Mass., Harvard \$6

Morland, Peter Henry

Lost Wolf. 305p. D (Copyright fiction) [c. '28] N. Y., Burt 75 c

Moyer, James A., and others

Elements of engineering thermodynamics; 4th ed., rev. 195p. diagrs. O '29 N. Y., Wiley \$2.50

Odell, Charles Walters

Educational tests for use in high schools; 3rd rev. ed. 50p. O (Ill. Univ. Bur. of Educ. Research, circular no. 53) '29 Urbana, Ill., Univ. of Ill. pap. apply

Morrow, Mrs. Honoré McCue Willsie

Forever free. 411p. D (Copyright fiction) [c. '27] N. Y., Burt 75 c

Morse, John Torrey, jr.

Abraham Lincoln; 2v. 387p.; 392p. (bibl. footnotes) fronts. (pars.) S (Amer. leaders) [c. '93, '21] Bost., Houghton 75 c ea.

John Adams. 338p. front. (por.) S (Amer. leaders) [c. '84, '12] Bost. Houghton 75 c

Thomas Jefferson. 326p. front. (por.) S (Amer. leaders) [c. '83-'11] Bost., Houghton 75 c.

Murray, William D.

As he journeyed; the autobiography of William D. Murray. 421p. O '29 N. Y., Ass'n. Press \$3.50

Murry, John Middleton

The things we are; a novel; introd. by Daniel Bell Leary [new ed.] 345p. D [c. '30] N. Y., Dutton \$2.50

Neville, Margot, pseud. [The Misses Goyder]
Giving the bride away. 283p. D c. N. Y., McBride \$2

How a young Englishman contrives to give away the bride who was intended for him but whom he did not want makes a story full of humorous situations.

Nifenecker, Eugene Alexander, and McGrath, William J.

Longmans city speller; 2v.; grades 5A and 5B; 6A and 6B. 142p. ea. D c. N. Y., Longmans 48 c., ea.

Packard, Frank Lucius

Tiger claws. 305p. D (Copyright fiction) [c. '28] N. Y., Burt 75 c.

Palacio Valdés, Armando

Marta y María; ed. by Willis Knapp Jones and H. H. Arnold. 348p. il. S (Heath's modern lang. ser.) [c. '29] Bost., Heath \$1.16

Parkhurst, Winthrop

The anatomy of music; a complete popular outline of musical theory. 211p. (2p bibl.) D c. N. Y., Knopf \$2.50

A clear explanation for the average musically inclined layman.

Paxson, Frederic Logan

When the West is gone. 137p. D (Brown Univ., Colver Lectures, 1929) [c. '30] N. Y. Holt bds. \$2

The importance that the passing of the frontier and of the pioneer spirit of democracy from our country will have on our national life is discussed by a professor of history in the University of Wisconsin.

Peelle, Mrs. Luna Carroll

The mixed bouquet, and other poems. 116p. O '29 Bucyrus, O., J. W. Hopley Co. \$1.25

Peterkin, Mrs. Julia Mood

Scarlet Sister Mary. 345p. D (Novels of distinction) [c. '28] [N. Y.] Grosset \$1

Olson, Ronald L.

Chumash prehistory. 21p. (bibl. footnotes) il., map Q (Univ. of Cal. pub'ns Amer. archaeology and ethnology, v. 28, no. 1) '30 Berkeley, Cal., Univ. of Cal. Press pap. 30 c.

Reed, Charles Bert, M.D., and Gregory, Charlotte, L., M.D.

Obstetrics for nurses; 3rd ed. 399p. il., diagrs. (pt. col) D '30, c. '17-'30 St. Louis, C. V. Mosby \$3

Pigou, Arthur Cecil

Industrial fluctuations; 2nd ed. 447p. (bibl. footnotes) diagrs. O '29 [N. Y.] Macmillan \$8.50

Pratt, Edwin John

The Roosevelt and the Antinoe. 44p. front. O c. N. Y., Macmillan \$1.50

The story of the rescue of the Antinoe by Captain Fried of the Roosevelt and his crew told in an epic poem.

Pupin, Michael Idvorsky

Romance of the machine. 111p. nar. D c. N. Y., Scribner \$1

In which Professor Pupin defends the so-called machine civilization of America.

Quiller-Couch, Sir Arthur Thomas [Q., pseud.]

Studies in literature; third series. 268p. O c. N. Y., Putnam bds. \$2.50

Essays on the English elegy, Dorothy Wordsworth, Shakespeare's comedies, Coventry Patmore, Longinus, W. S. Gilbert, Keats, Sir Walter Scott, and other literary subjects.

Randall, John Herman

A world community; the supreme task of the twentieth century. 311p. (bibl.) D (World unity lib.) c. N. Y., Stokes, \$2.50

In this, the first and introductory volume in this series, the author discusses the factors which are helping to create an international mind and awaken a world consciousness, the obstacles in the way, and the implications for the 20th century.

Recht, Charles

Manhattan made; poems. 126p. O [c. '30] N. Y., Liveright \$2

A book of satirical verse.

Rhode, John, pseud. [Cecil John Charles Street]

The house on Tollard Ridge. 308p. D (Copyright fiction) [c. '29] N. Y., Burt 75c.

Peril at Cranbury Hall. 296p. D c. N. Y., Dodd, Mead \$2

Three times Oliver Gilroy narrowly escaped death, the fourth time he was attacked he did not escape. Dr. Priestley is the chief investigator of the puzzling murder.

Rice, Elmer L.

See Naples and die; a comedy in three acts. 182p. front. D '30, c. '28, '30 N. Y., S. French \$2

A play produced in New York last fall.

A voyage to Purilia. 297p. D '30, c. '29, '30 N. Y., Cosmopolitan \$2.50

The humorous adventures of two voyagers who explored the imaginary land of Purilia whose inhabitants resemble human beings but whose extraordinary actions are typical of life as it is portrayed in the movies. This burlesque ran in *The New Yorker*.

Roberts, Elizabeth Madox

The great meadow. 338p. map D c. N. Y., Viking \$2.50

The story of Berk Jarvis and Diony Hall, pioneers in Kentucky at the time of the Revolution.

Sandford, Kenneth Stuart, and, Arkell, William Joscelyn

Paleolithic man and the Nile-Faiyum divide; a study of the region during Pliocene and Pleistocene times. 103p. (bibl. footnotes) il., map (col.), diagrs. Q (Oriental Inst. pub'n. v. 10; Prehistoric survey of Egypt and Western Asia, v. 1) [c. '29] Chic., Univ. of Chic. Press \$5

Rosebault, Charles J.

Saladin, prince of chivalry. 318p. (bibl.) il., maps O c. N. Y., McBride \$3.50

A biography of the great Moslem leader at the time of the crusades, who is presented as a humanitarian in an age of brutality.

Rothermell, Fred

Fifth Avenue; twenty-eight X-rays of a street; il. by the author. 299p. D [c. '30] N. Y., Harcourt \$3

Stories of some of the heterogeneous characters that throng Fifth Avenue from Washington Square to its ignominious end in Harlem.

Savage, Juanita

Passion island. 316p. D (Copyright fiction) [c. '30] N. Y., Burt 75c.

Scheibl, Herbert J.

Fool's pilgrimage; a novel. 276p. D '29 St. Louis, B. Herder \$2

Seaman, Edward

Peter, Bingo and those others. 47p. il. T (Maytime stories) [n.d.] N. Y., Revell bds. 60c.

Peter and his dog learn about the children of Africa from a missionary Bishop.

Seymour, Paul H., ed.

The new Hoyle; standard games. 352p. S '29 Chic., Laidlaw Bros. fab., \$1; pap., 50c.

Shakespeare, William

All's well that ends well. 237p. front. D (New Shakespeare) '30 N. Y., Macmillan \$2

Shook, Anna Nott

The book of weaving [cheaper ed.]. 210p. il. (pt. col.) O '30 N. Y., John Day \$3

Sidhanta, N. K.

The heroic age of India; a comparative study. 240p. (bibl. footnotes) O (Hist. of civilization) '30 N. Y., Knopf \$4.50

A study of the Sanskrit heroic poems as parallels to the great heroic poems of Europe, with chapters on their origins and the society, government and religion of their period.

Sitwell, Osbert

The man who lost himself. 317p. D c. N. Y., Coward-McCann \$2.50

A novel that traces the fatal consequences of a disastrous love affair on the mind of a young and brilliant poet. Most of the action takes place in Spain.

Siwertz, Sigfrid

Goldman's; tr. by E. Gee Nash. 304p. D c. N. Y., Cosmopolitan \$2

A romantic story of life behind the scenes in Goldman's department store in Stockholm.

Sly, John Fairfield

Town government in Massachusetts, 1620-1930. 254p. O '30 Cambridge, Mass., Harvard \$2.50

Starling, Sydney George

Electricity and magnetism, for advanced students; 5th ed. 618p. (bibl. footnotes) il., diagrs. D '29 N. Y., Longmans \$4.20

Sauer, Carl

Land forms in the peninsular range of California as developed about Warner's Hot Springs and Mesa Grande. 110p. il., maps (pt. col.) Q (Univ. of Cal. pub'n. in geog. v. 3, no. 4) '29 Berkeley, Cal., Univ. of Cal. Press pap. \$1

Starr, Frederick

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Old and Rare Books

Frederick M. Hopkins

IT has been the fashion of the younger generation of English and American poets to speak slightlying of Longfellow's poetry. Alfred Noyes, who is by no means a Longfellow partisan, stirred by some recent criticisms of the New England poet, came to his defense in a spirited article in the Sunday edition of the New York *Herald Tribune*. "Longfellow," says Mr. Noyes, "was not one of the greatest poets; but when the mole-hill discovers that Skiddaw is not as lofty as Mont Blanc, that does not entitle the mole-hill to speak with silly contempt of Skiddaw. All the dirty little mole-hills in the world to-day are talking with arrogant contempt of the high-hills, because they have heard at second-hand that the high-hills are not equal to the Alps. Go home and get rid of your cheap conceit and cease to fling your crude parrot-cries at men who, though they are not among the Dantes and Homers of the World, or even among the Tennysons and Shelleys, are infinitely above and beyond the range of your ignorance, in art, in thought, and in manhood. . . . When you speak as you have spoken of men who have brought a measure of beauty and poetry into millions of obscure lives, men who have not been disdained by the leaders of your own country in their own day, it is as though one heard a blear-eyed, coarse-mouthing, ignorant boor, in one of your smoking cars, trying to make a butt of a silent and gentle scholar. You fling your poor little scraps of half-digested information at him—unrelated scraps, picked out of the cheap journals of the day; and your raucous laugh applauds your own vulgarity. Your eyes are too dull to see the sensitive spirituality of his face. . . . You sneer at his life, because he was loyal to God and man; you sneer at his married life because it was clean; and you sneer at his death, as though you, like Pumblechook, were supe-

rior even to that. These things do not necessarily raise the value of his art, except that a true man's word is always better in some respects than that of the poor little half-wits and vicious half-men whom you, by implication, would glorify." Mr. Noyes, having had his say about Longfellow's critics, classes him as a true poet, whose work will live on its own merits, and will always be an honor to himself and to his country. The English and American poets and critics of the younger generation, who write so sneeringly of the Victorian authors and the American authors of the same period, are being told some wholesome truths. There are many indications that the average reader, in England and America, is enjoying the plain speaking.

A RECENT bulletin of the British Museum contains the description of a vellum codex of the twelfth century acquired by exchange by the department of manuscripts from the diocese of Basançon in France. The volume, said to be written in beautiful Latin Gothic, is believed to be unique and remarkable for its contents quite as much as for its beauty and value as a specimen of mediaeval holographic art. It is entitled "Apologia de Barbis" and is by Burchard, Abbé of Belvaux, who died in 1163. Its contents reveal that some one has reported to the lay brothers that Abbé Burchard was maintaining that their beards should be burnt. The Abbé disclaims any hostility towards beards, whether to those of the brethren or to beards as generally considered. With this as an excuse, he begins a history of the beard of all ages and in all countries down to his own time, and nearly every reference in the development of the custom of wearing beards, their length, color—natural or artificial—is set quotations from the Bible.

A LARGE number of Jewish religious books that the Soviet government has been confiscating in its war on religion have been shipped to the Russian Trading Company, the Soviet's business agents in this country, which in turn has been trying to sell them to Jewish libraries and collectors in this country. Some of these volumes have been offered to the Jewish division of the New York Public Library, and Dr. Joshua Bloch, director of this division, said he would approve of their purchase if funds permitted. Bernard Deutsch, president of the American Jewish Congress, who has been instrumental in discovering the origin of the books, in an interview, said: "If this is true the Soviets, who are so dead set against everything relating to Jewish learning and Jewish culture, are nevertheless not averse to profiting by the sale in other lands of books stolen from their owners in Russia. The thing is as lamentable as it is cruel."

UNPUBLISHED letters and documents of Thomas Jefferson in the Library of Congress and in the possession of the Massachusetts Historical Society are in danger of being lost because of fading ink, Gilbert Chinard, professor in Johns Hopkins University recently told members of the Thomas Jefferson Memorial Foundation. Professor Chinard, who is the author of several works on Jefferson, urged that the unprinted material, consisting largely of letter-press copies of Jefferson's correspondence, be published so that it may become available to students and be preserved. Professor Chinard estimated that this unpublished material would fill twenty volumes.

A FIRST edition of Robert Browning's "The Ring and the Book," formerly a part of Harry B. Smith's "Sentimental Library," has been presented to the Wellesley College Library by Lewis Kennedy Morse, of this city, in commemoration of the 75th anniversary of the birth of Alice Freeman Palmer, a former president of Wellesley. This four volume edition of Browning's longest poem was presented by him to Lord Tennyson as a Christmas present in 1868. On the flyleaf is Browning's signature, with date and place.

TWO unpublished letters of George Washington, owned by Barnet J. Beyer, rare book dealer of this city, are on exhibition at the Harriman National Bank, 527 Fifth Avenue. One of the letters, valued at \$12,500 by Mr. Beyer, is believed to be one of two extant in which Washington wrote of his genealogy. It is addressed to a nephew, William Augustine Washington. In the second letter, written November 18, 1799, a few weeks before his death, Washington denied the report that he would visit Norfolk, Va.

A N autographed copy of Colonel Charles A. Lindbergh's "We," limited edition of 1,000 copies, recently brought \$105 at auction at the American Art Association, Anderson Galleries, Inc.

JAMES F. DRAKE is quite as much of a collector as he is bookseller, for his supply of rarities keeps continually coming. In Catalog No. 215, just received, there are some outstanding items. Among them are Jane Austen's "Pride and Prejudice," 1813, contemporary half-calf, \$2,000; Barrie's "An Edinburgh Eleven," 1889, presentation copy with author's inscription, \$1,000; Lewis Carroll's "Alice in Wonderland," 1866, \$1,000; Galley-proofs of Mark Twain's "Autobiography," folded to 4to size, 1906, \$3,000; Galsworthy's "From the Four Winds," 1897, \$1,000; Nathaniel Hooke's "Amanda," 1653, \$1,250; Dr. Johnson's "The Prince of Abyssinia," 2 vols., 1759, with A.L.S. of the author inserted, \$1,750; Shaw's "An Unsocial Socialist," 1887, \$1,200; Spenser's "Colin Clout Come home againe," 1595, \$2,000; Stevenson's "New Arabian Nights," 1882, \$1,500; and Mary Wollstonecraft's "A Vindication of the Rights of Women," 1792, \$500. Here are only a few out of 226 items, all of which have been carefully selected for collectors.

A NOTEWORTHY catalog, No. 28, entitled "Byron and Byroniana," comes from Elkin Mathews Ltd., of London. It is an octavo of 125 pages, 776 items, with full descriptions and many illuminating notes. Byron's first editions and other editions, arranged in chronological order, books containing first editions of poems by Byron, collected editions,

translations of collected editions, selections, translations of selections, doubtful or spurious works attributed to Byron, biographies of Byron, and material of a general character. Among the outstanding items are "Poems on Various Occasions," Newark, 1807, presentation copy to Byron's half-sister, Augusta, £960; "Childe Harold's Pilgrimage," 3 vols., £950; "The Bride of Abydos," 1813, £105; "The Corsair," 1814, £95; "Poems," 1816, £100; and "Don Juan," 6 vols., 1819-24, £350. This catalog makes an admirable supplement to Thomas J. Wise's bibliography of Byron, confined to first editions, as it contains hundreds of items outside of the scope of Mr. Wise's Byron collection. It is a mighty handy book to have for the collector or dealer interested in Byron and Byroniana.

NINETY volumes, including works of Dr. Samuel Johnson and books relating to him, have been given to Princeton University library by Col. Ralph H. Isham, of this city. The books were obtained by Col. Isham in the purchase of the celebrated Johnson collection from Robert William Rogers. Among the rarities in the collection are Lobo's "Voyage to Abyssinia," Johnson's first published work, for which he received five guineas, and twenty-two different editions of "Rasselas, Prince of Abyssinia," Boswell's "Journal of a Tour to the Hebrides," several of Mrs. Piozzi's works; Poole's "Hamlet Travestie," and a first edition of the "Letter" by John Wilkes, which was the answer to Johnson's "False Alarm" pamphlet.

THE interest in music and the manuscripts of composers is bringing much new material to light. An unpublished version of a Bach sonata, the manuscript of which has lain in the Leipzig museum for more than a century, has just been played for the first time in London by a concert violinist. Miss Harrison, the violinist, played the original version of the familiar violin and clavier sonata in G major, which the great composer twice revised. Modern audiences heretofore have heard only the third version, in which a piano solo has been substituted for two movements of the original sonata. The

score just discovered is believed the oldest version composed during Bach's so-called "Weimer period," and is said to show that he was influenced by seventeenth century composers.

A FACSIMILE reproduction of the first edition of "Winter" by James Thomson is the latest edition in the series of Type Facsimile Reprints of Seventeenth and Eighteenth Century books published by the Oxford University Press. The history of early editions of the poem will indicate the importance of the first edition. The first edition consists of 405 lines; in the collected edition of "The Seasons" published in 1730, "Winter" contains 881 lines; in the edition of 1738, 787 lines; and in the edition of 1746, 1,069 lines. This reprint has been made from a copy in the possession of R. W. Chapman, and the proofs read with the British Museum copy.

THE current catalog, No. 159, issued by Lathrop C. Harper, 8 West Fortieth Street, entitled "A Catalogue of Bibliographies and Books about Books," comprises material of special interest to booklovers and collectors. It includes bibliographies, books on bookbinding, bookplates, illustration, facsimiles of famous books, publications of the Grolier Club, private press books, prints, incunabula, manuscripts, printing, and other topics of bookish interest.

I. A. WILLIAMS in his Antiquarian Book Notes Column of *The Publisher and Bookseller* writes "I have a belief that any book which contains the first appearance of a really famous poem (even if it is not one of the best poems in the world) must eventually have a certain value. But I don't think there are many people,

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collectors or dealers, who could tell you where one of the most famous pieces in the language—Mrs. Heman's 'Casabianca'—first appeared, or would recognize the book as of any interest if they were to see it. Yet the book is sure, some day, if only for curiosity's sake, to be sought by collectors, and to be, if not a 'high spot,' at least a minor eminence. Actually 'Casabianca' first appeared in the second edition of *The Forest Sanctuary*, a duodecimo published by Blackwood & Cadill, jointly, in 1829. The fact of the book being a second edition throws people completely off the track. Incidentally, I do not think this is at all a common book. I have, at various times, picked up a couple of copies (the two together cost me only three shillings), but I have never yet found a copy in its original binding (presumably boards), though I have searched for it in a good many shops. So it is very kind of me to 'blow the gaff' in this way before I have secured a good copy for myself!"

WILLIAM McDEVITT, the book dealer in San Francisco, sent us recently a story about an Upton Sinclair first edition, and when he saw it in print he found that the next article referred to details of the recent Kipling sale. Something clicked in his mind, and he went out and looked over his ten-cent table to find that he had four copies of Ivers' "Standard Recitations," including Yussuf's "Ballad of East and West," 1889 edition, which has a high auction value. "The age of miracles," he writes, "has been born again."

WE periodically complain about the poor protection that important records and state papers have in Washington, but apparently conditions are no better in England. Great Britain's national literary treasures, valued at more than \$250,000,000 at the lowest and stored in the century-old British Museum, in London, are not regarded as safe from fire according to modern standards. An investigating committee under Sir Richard Glaze Brook, Royal Commissioner for Exhibitions, has found the rebuilding of the museum as impracticable, and the only alternative is immediate strengthening of the fire patrol and girders carrying the floors. Seven-

teenth and eighteenth-century first editions stored in the museum with other relics, such as historical papers and charters, are priceless.

Auction Calendar

Monday evening, March 10th, at 8:15. Selections from the Savage library of Paterson, N. J., with additions. Ritter-Hopson Galleries, 605 Broad St., Newark, N. J.

Catalogs Received

Americana, first editions, travel, and voyages. (No. 119; Items 55.) E. S. White, 544 West Flagler St., Miami, Fla.

Bibliographies and books about books. (No. 159; Items 321.) Lathrop C. Harper, 8 West 40th St., New York City.

Books on art in Germany, Belgium, The Netherlands, Switzerland and Austria. (No. 759; Items 2415.) Joseph Baer & Co., Hochstrasse 6, Frankfort on Main, Germany.

Books on sport, including many interesting and scarce items on falconry, hunting, etc. (No. 2; Items 364.) Robert Washington Oates, 37 Hitchin St., Baldock, England.

Early newspapers from 1625 to 1850. (No. 26; Items 168.) Birrell Garnett, Ltd., 30 Gerrard St., London, W. 1, England.

English color plate books of the early nineteenth century, including sport, travel and humor. (New Series No. 5; Items 132.) Francis Edwards, Ltd., 83 High St., Marylebone, London, W. 1, England
English literature from the sixteenth to the twentieth century with first editions; also seventeenth and eighteenth century Americana. (No. 17; Items 967.) The Sign of the Huntsman Southborough, Nr. Tunbridge Wells, Kent, England.

First editions, association items, etc. (No. 330; Items 110.) G. A. Van Nossdall, Maple, Wis.

First and limited editions, book collecting, typography and bibliography. (No. 100; Items 356.) James Book Store, 127 West Seventh St., Cincinnati, Ohio.

First editions, collectors' items history and travel, etc. (No. 18; Items 252.) Rogers Book Shop, Inc., 622 West Sixth St., Los Angeles, Cal.

First editions. (No. 3; Items 101.) Tecolote Book Shop, 25 De la Guerra Studios, Santa Barbara, Cal.

First editions and rare books. (No. 9; Items 348.) Pegasus Book Shop, Inc., 31 East 60th St., New York City.

First editions, books on the theatre, beaux-arts, etc. (No. 15; Items 413.) M. Blancheteau, 56, Faubourg Saint-Honore, Paris, France.

First editions and rare books. (No. 216; Items 337.) James F. Drake, 14 West 40th St., New York City.

Interesting editions, many of them firsts, including books on special subjects such as Cornwall and Devon and New England. (No. 9; Items 508.) Norman Alexander Hall, 40 Langley Road, Newton Centre, Mass.

Italian art, bibliography, history, topography and literature. (No. 81; Items 643.) Grafton & Co., 50 Great Russell St., London, W. C. 1, England.

Miscellaneous books and library sets. (Items 85.) Stanley O. Bezanson, 32 Ames Building, Boston, Mass.

Modern first editions. (No. 128; Items 464.) Walter M. Hill, 25 East Washington St., Chicago, Ill.

Oriental books. (No. 4.) Luzac's, 46 Great Russell St., London, W. C. 1, England.

Rare and fine books, modern first editions, autographs and prints. (No. 2; Items 235.) The Book Fancier, 51-13 94th St., Elmhurst, L. I., N. Y.

Rare books, including modern first editions, autographs, art books, California, early presses etc. (No. 65; Items 773.) Dawson's Bookshop, 627 South Grand Ave., Los Angeles, Cal.

Rare miscellaneous books. (No. 278; Items 135.) Shepard Book Co., 408 South State St., Salt Lake City, Utah.

BOOKMAKING

A Monthly Department

The Art and Mystery of Printing

Will Ransom

A Speech Delivered at the Opening of the Fifty Books Exhibit of the American Institute of Graphic Arts

THE annual "Fifty Books" selection by the juries of the American Institute of Graphic Arts is obviously something more than a collection of books. The first show might have turned out to be an experiment; but with the second, the "Fifty Books" became an institution; it is now a part of cultural history, with a specific meaning of its own—a meaning derived from past experience and indicating future performance.

For eight years we have been stopping at these milestones to look over the sum of our experience, to examine our achievements, and to estimate the influence and promise of our work. We survey what has been done and consider how and why things happened as they did. We seek for reasons and causes and hope to find among them the fundamentals of good bookmaking, a line of continuity which will explain present progress and plot the chart of our expectations.

When apprentices are inducted into the "art and mystery of printing," they imagine, if they think at all, that the craft consists of putting types and ink and paper together to make something that can be read. They do not know, and most of them will never learn, that there is something called typography. If they do hear the word and are curious enough to consult the dictionary, they find that printing and typography are synonymous and let it go at that.

But in the past few years the latter word has acquired further significance; it has come to imply aesthetic as well as practical qualities. It demands technical excellence and adds to it elements of thought and feeling from a higher plane. Our interest in the Fifty Books of the Year is principally in their typography, with special emphasis on the subtleties that not only distinguish thought from mechanism but combine them in the difficult art of book design.

Printing, from which both art and mystery have been extracted, no longer interests us—except on pay-day. Being only 90% or more of the total output it is a negligible quantity. But typography, the art, with all its privileges and responsibilities, holds our attention and claims our best efforts. It is an art, and it is full of mystery, full of problems and uncertainties, informed with bewilderment. The true typographer approaches every job with trepidation, or something very like, and generally views the outcome with amazement, that it should be so much better—or worse—than he expected.

Printing, as a market-place business, has its limitations, but it is the vehicle of typography, which, as an art, falls far short of its purpose if composition or presswork are in any way below standard.

In this wilderness of the typographic art there is a crying need for guide-posts and maps. Particularly among students, the demand for rules and patterns is insistent

and continuous. Every recognized typographer is besieged by such requests. What shall we give them? Within the limits of safety and common-sense there are a few warnings, mostly obvious, against certain combinations and proportions that are invariably unlovely. Then there are rules and directions and charts without number, some of which can be used—with discretion. And certain formulas are guaranteed to produce beautiful—even perfect—books—but with what resources back of the guarantee? None of them claim an assured entry among the Fifty Books. Shall we turn students loose on the mathematical merry-go-round of Golden Sections and Hypotenuse Oblongs? For exercise and constructive amusement, yes—but no such formula will be infallible until culture is measured with a yardstick and beauty is invariably the square root of x . Every theory, every system of thought and practice has its use and purpose—the real question is "how is it used?"

No matter how great the store of knowledge and experience possessed by a book designer, in spite of the few general principles whose soundness is established, the ancient practice of trial and error still functions. One of our really great bookmakers set up nearly forty page studies before deciding on the format of an important volume, and another is reported, to have tried about two hundred different papers to find the one that would be exactly right for the book in hand. These are not extreme cases, as you all know. They are typical of the thought and care that are being put into books every day, not alone by novices who are frankly groping their way through jungle and underbrush, but by proved and acknowledged masters of the art. As a matter of fact, the novice usually does less experimenting than the master, since his conception of the desired result is less comprehensive. "How does it look?" is the final test, the ultimate criterion. The first responsibility, the burden of decision, is on the designer, with final judgment reserved to a public taste daily becoming more learned in appreciation.

Returning for a moment to rules and their users, there *are* some, definite and binding and certain in operation. But they are, as Mr. Updike says, "rules for the

mind rather than for the hand—no less real because applying to what may be called, in a sense, a spiritual matter." A spiritual matter—which is to say, a personal matter. For it is the individual who creates the difference between distinguished and ordinary bookmaking. The outcome, the finished volume, depends upon the man who imagines—visions, if you will—what the result should be, who selects materials and methods, and who finally passes on "how it looks."

Neither rules nor habit can account for the fact that ten names have appeared in every selection of Fifty Books, with lists ranging from ten to fifty-five titles of the four hundred so far shown. Four other have missed only one year and eight have repeated consistently since they started, including a young man who has made six books in two years and had three of them in the exhibits. And Dard Hunter, with his habit of being unique, is represented by every book he has produced during the period. As against those records, more than two hundred have come and gone, with single or scattered entries. No doubt many of them will be heard from again.

Recognition of the individual as the controlling factor does away with another argument, the ancient and bitter feud between hand work and machine production. The conflict, as usually stated, is based on unsound premises, which stress details and ascribe results to inconsequential elements. Hand work is pleasanter and more exciting, with greater freedom of experiment, but the product is not automatically artistic. The "loving marks of the tool" have their place and purpose, but monks and friars in the pages of a book are not of that category. A machine, on the other hand, contributes speed and mechanical accuracy, but little else. As a matter of fact, the only thing that counts is whether or not the performer is an artist. Creative vision—even interpretative taste—preserves contact with the original image throughout the making, and only the clarity of that image fixes the outcome, regardless of medium and method.

In considering typography as an art, the meaning is that it deals with life, form, and personality: life as it is, forms of established meaning, and personal interpretation of grace and fitness, beauty and use. It is,

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FROM FOREST TO FINISHED BOOK

however, an interpretative art, not creative. It derives from and has its being in literature, which it records and distributes and, in its best form, interprets. In one sense it is comparable to translation, whereby an idea is converted from one language to another but in which the new form has a life and character of its own. It has been said that "the ideal translator (for which may be substituted typographer) would be a poet with the clear mark of an individual style, a style definitely of his own language; at the same time his deference to the original would prevent the assertion of his own character from being too obtrusive." The analogy is obvious. Yet there have been many instances (not often among the Fifty Books) of personal style in typography riding roughshod over literary values, to say nothing of atmosphere. There is some excuse for similarity in the books of a private press with only one font of type, but a book designer who, with unlimited freedom, persists in fitting all sorts of texts into the same style of page arrangement, cannot be forgiven. Fortunately, the practice is not general.

This is no occasion to go into the history of typographical development, but I have promised to inquire into some of the causes as well as to survey the results. The influence of certain private presses and independent workers in the Nineties and after is sufficiently well known. There is even a fairly general understanding of some of the ideas then promulgated. And in that period should be found, if it is to be found at all, the beginning of the line of continuity in this typographic renaissance. Certain phrases are familiar and not without meaning—the revival of great printing, the private press tradition, and such-like. But it seems to me that the whole spirit of fine bookmaking (and of every other art) is to be found in the words of Cobden-Sanderson when he said of his books that that they were "symbols of a Cosmic Order, Order wrought in rhythm and touched with Beauty and Delight."

Order, of course, is the prerequisite of every endeavor towards permanence and satisfaction. We work in it unconsciously or we could not work at all, yet it is well to think of it definitely and to measure the making of a book by its comprehensive standard. It may well be that Cobden-

Sanderson's vision reached further than ours, but no matter how widely divergent ideas and interpretations are, the fundamental of order is implicit—not to be questioned.

But Order alone is not enough—regular arrangement of types and measurements still leaves something to be fulfilled—a desire unsatisfied. Out of that desire, born somewhere in the abyss between feeling and accomplishment, comes an intangible quality called Beauty—a "spiritual matter" never to be lightly devised by rule and line but growing only out of personality. And delight is the ripened fruit, the joy of a workman in a task well done, the pleasure accruing to those whose only function is to enjoy.

So much for the making of books. There is another factor in the equation. "To have great poets," said Walt Whitman, "there must be great audiences, too." He did not mean to imply that artists are created by popular demand. Of course, the idealist, the creative worker, comes first, but his work is not complete until it is absorbed into communal life and public consciousness. That absorption progresses slowly and there is need for instruction and encouragement.

It is to help the community understand and appreciate typography and its works, that the American Institute of Graphic Arts established this series of exhibitions. The interest at first, naturally, was largely confined to professional circles, but as the Fifty Books of each year have been shown and talked about and observed all over the country, public interest and enthusiasm—and knowledge—have grown mightily. There is also an indirect result, not yet to be measured accurately, but certainly cumulative.

It would have been a natural procedure to select the Fifty Books among only the fine specimens, the limited and special editions of exceptional materials and workmanship. But the Institute, its directors, and the juries have wrought in greater wisdom and considered typography and bookmaking as a whole in its relation to all people and all purposes. So books that have of necessity been manufactured with strictest economy, books for the man on the street to buy at a low price, the common trade editions of everyday commerce, are

also weighed and measured in their own terms. As a result, standards of production in that field have been raised, until those who have never heard of these exhibits, who do not know that there are different kinds of type, who even have the weird notion that the one function of a book is to be read, have been unconsciously instructed in the fundamentals of discriminating taste.

Further than that, limited and fine editions have their cycles of excitement and eclipse, but the book of the day is always

present. The growth of these humbler brethren in grace and fitness is of greater moment, in the end, than the occasional production of rarities. It is not too imaginative to suggest that the private press tradition, born by sequestered firesides and now being nurtured in larger homes, may yet come to inform the whole body of commercial printing.

The work of the Institute needs no praise, but it is a pleasant task to acknowledge its contribution to American typography.

Bulmer and Bensley

THESE two great printers, whose names must be forever linked together, have never been so thoroughly interpreted to a new generation of book lovers as they have in the volume just issued in cooperation with *The Fleuron* of London entitled "William Bulmer! Thomas Bensley: A Study in Transition." The author is H. V. Marrot, well known for his bibliography of John Galsworthy. Part of the material was printed in volume V of *The Fleuron*. The volume is issued in a limited edition of 300 copies, of which 100 are for America through Random House, and it is a beautiful example of the book production of the Curwen Press. Like Keyne's "Pickering" or Straus and Dent's "Baskerville," this book should become a standard volume in any collection of works on the history of printing.

Prefacing his study of these typographers, Mr. Marrot gives a summary of English printing, pointing out that it was not until the eighteenth century that England made any real contribution to book production. "Baskerville," he said, "was the father and mother of good printing in England, and the date of his first work, the 'Specimens of Virgil with Proposals,' 1754, and still more the year 1757, when that volume, his first real book, appeared, mark a crisis of almost unique importance in British typographical history."

After Baskerville the next great name

in printing is Bulmer, and in the preface to the "Poems of Goldsmith and Parnell," 1795, Bulmer said: "To raise the Art of Printing in this country from the neglected state in which it had long been suffered to continue, and to remove the opprobrium which had but too justly been attached to the late productions of the English press, much has been done within the last few years; and the warm emulation which has discovered itself amongst the Printers of the present day, as well in the remote parts of the kingdom as in the metropolis, has been highly patronized by the public in general."

To quote further from Mr. Marrot: "Common sense, tact, perception, mechanical knowledge and skill, a sense of balance and proportion, energy, and enterprise—the equipment, in a word, of the artist and the man of affairs—all these are necessary to such a being; and by the quality and quantity of Bulmer's and Bensley's output they are attested. It is, of course, not implied that they were infallible, nor that their books were all faultless; but let the reader name to himself any other printer who, without the assistance of types superior to those which they were compelled in their later days to use, has come anywhere near their results."

Examples of the work of these two great master printers are carefully studied as well as the fonts of type with which they worked.

English Opinions on Printing

I

"THE question whether British or American printing is best will probably be a fruitful source of discussion for so long as each country takes a close interest in what the other is doing," says an editorial in *The British and Colonial Printer*. Whether there will ever be a final settlement of the issue remains to be seen; but, short of actual decline or decay, the almost certain thing is that there will never be agreed decision. When our leaders or leisured enthusiasts take their American trips, they come back either to tell us that we are well behind the States in every way or that we have something to learn in management and method, but nothing in quality. When we saw the exhibition of best book printing representative of both countries it was patent that what the American printers construed to be ideal book typography was the British model.

"In point of technique and taste we have nothing much to learn from the States. Within the last day or two, a close observer gave it as his opinion that British halftone printing was superior to American. We do not think such opinion has any point, because it is impossible to draw a general conclusion. What we do think

is that the best British half-tone printing is as good as the best American, and further that there are a great many more printers doing excellent illustration printing in the States than here. But to place this comment on its correct plane of value we have to take into account that there are a great many more printers in the States, and they enjoy a vastly greater demand for excellent illustration printing.

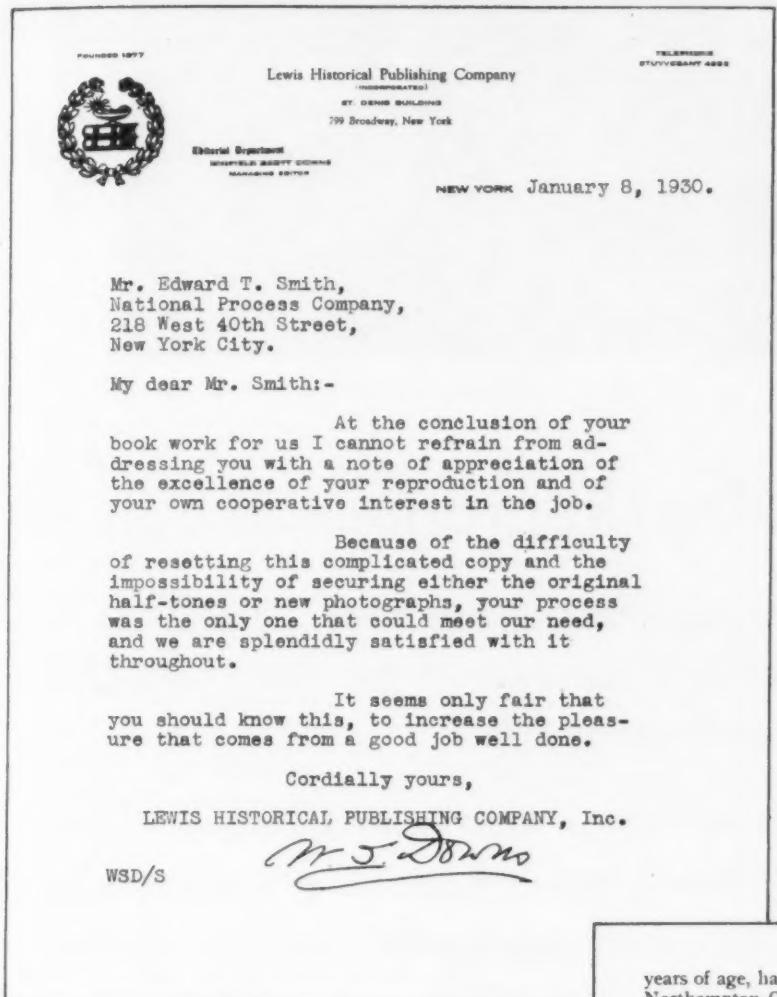
"The chief difference in printing between the United States and our country so far as we can see it is that brought about by the prolific use of publicity as the chief agent in sales creation and distribution. This means larger newspapers and magazines, a greater resort to color in the latter, bigger circulations and greater revenue. As it so happens in this country that publishing concerns are strong, powerful and prosperous; there is nothing to hinder the attainment of efficiency in equipment, organization and perfection of product. And nothing has hindered it; with the result that British newspapers are superior to American, our magazines are fully equal, and, if we care to turn to book printing in the main or in the mass, it would profit the States to follow our lead."

II

"WHAT Morris had done on his own lines could be done by lesser men with the variations suggested by their individual tastes," says Alfred W. Pollard in an article on "The Trained Printer and the Amateur" issued as a brochure by the Lanston Monotype Corporation of London and printed in the new cutting of The Centaur type. "They reinforced also the proof which Morris had given, that so long as it is regarded as a hobby (or in a commercial house as an advertisement) the production of really fine specimens of printing is not an impossibly expensive one. Morris made no profit from the Kelmscott books as a publisher; could allot himself no payment for

all the magnificent decorative work which he put into them with his own hands. But he proved the existence of a public willing to pay for the cost of print and paper, even when both print and paper were the best which money could buy. This is one of the most important results which Morris achieved. The direct influence of his work on men like Mr. Updike and Mr. Bruce Rogers can only be reckoned very slight. But if the Kelmscott books had not made the success they did, neither Mr. Updike nor Mr. Bruce Rogers would have been given his chance, and to make it possible for younger men to get their chance is one of the finest things a master craftsman can do."

Well Known Publisher Praises Book Reproduction by Photo-Offset



The sample at the right is a page from the book in question and is reduced one-third from actual size. GOOD offset reproduction for book work is comparable to the best type printing.

years of age, had been an inhabitant of Lower Smithfield Township, in Northampton County, where, with several other persons, he was taken prisoner some six weeks previously by "French" Indians. The prisoners were marched "to a place a day's journey beyond Tioga," from which place Ebert and Miller escaped in the night of May 13th and "the next afternoon came to French Margaret's" at Tioga. They stayed with her four weeks—she concealing and supporting them. She then advised them to start home. In three days they arrived at Wyoming by water, and there the Indians directed them the way to Fort Allen; but they missed their way and came to Fort Hamilton."†

In due time Teedyuscung and his retinue reached Wyoming. Tarrying here a few days they set out for Fort Allen on June 29th, accompanied by the majority of the Indians who had come up from Fort Augusta—the remainder of that company continuing their journey up the river to New York. On July 4th Captain Arndt at Fort Allen wrote to Justice Horsfield at Bethlehem:

"These are to inform you that Detiuscung is arrived here yesterday evening, and there be at present about 200 Indians with him, with young and old. Detiuscung is intended to stay here about five or six days, and in this time he expects 100 Senecas here, and then is intended to go to Easton."

Teedyuscung and his company remained at Fort Allen for some days and then went forward to Easton—numbering in all 54 Indian men, 37 women and 64 children. A few days later there arrived at Easton—via Wyoming and Fort Allen—45 men, 35 women and 39 children of the Seneca (chiefly) and other tribes of the Six Nations. Two of this company were chiefs and principal men formally deputed by the Seneca tribe to attend on this occasion; and among the other Indians were old King Nutimus and "French Margaret," previously mentioned.

Governor Denny, accompanied by members of the Council, by

The book, "A History of Wilkes-Barre," consisted of two volumes of about 650 pages each with many half-tone illustrations in black and several in colors. The entire book was reproduced in line and a most faithful copy obtained.

There were no electros or cuts in existence and for an edition of only 600 copies it would have been prohibitive to produce the book by any process other than Photo-Offset.

THE NATIONAL PROCESS COMPANY, INC.
218 West 40th Street, New York City



From a Woodcut by Gabriel Pippet

Courtesy of E. P. Dutton & Co., Inc.

A Problem Which Offset Reproduction Solved

The cut above is one of those appearing in the book "Holy Night"—E. P. Dutton & Co., Inc., recently reproduced by the Photo-Offset Process of the National Process Company, Inc.

There were no type, electros or plates which could be used on the present edition, only a printed book, and the problem was threefold. To produce bound books in less than two weeks' time—to obtain a faithful reproduction of several very detailed and delicate wood engravings—and to print satisfactorily on a laid paper.

Our advice being asked, we guaranteed an excellent reproduction of the original book because we knew that our especially prepared zinc plates could hold the finest detail and that careful printing by our press department would obtain the result wanted, even on the special paper required.

We are always ready to tell you by salesman or letter more about the interesting possibilities of our process.

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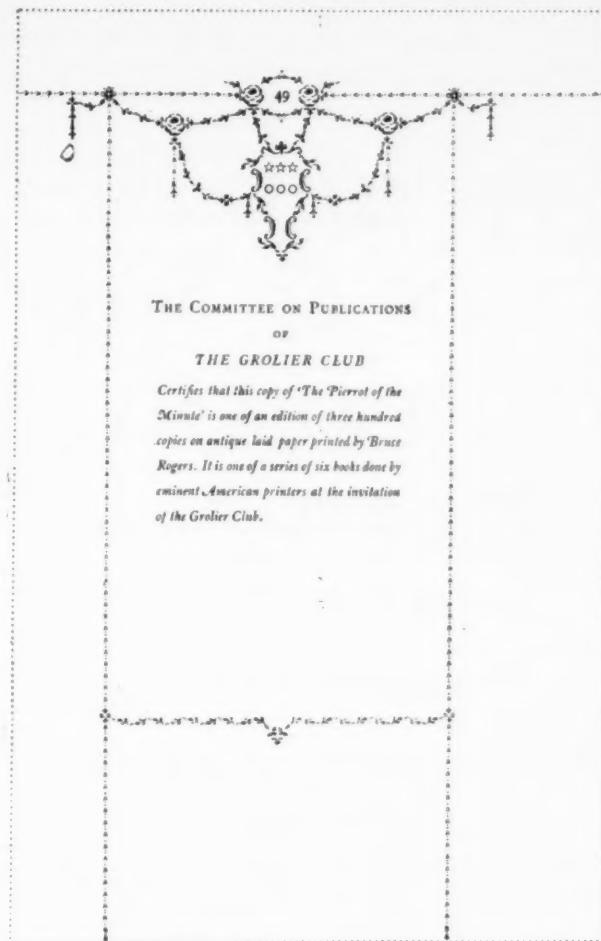
Modernism in Book Design

Paul Johnston

WHILE modernism is infecting almost every form of decorative art it may be difficult to understand why it has taken so slight a hold upon book design. The reason lies in the fact that book design is not so much a decorative art as it is a literal one, one in which interpretation through abstraction is most necessary. Books are made to be read, and typography in their design can be no more than a subtle added charm to the literary substance. If it is so striking as to command attention of its own accord it fails in its purpose. The design must invite the reader and it can, possibly, in the hands of a really great artist, create an atmosphere, or give the sensitive reader a feeling of sympathy for the particular book he holds, but when these ends are accomplished it must, like a toastmaster who has introduced a speaker, take a back seat.

Design in a printed book is accomplished by the competent assembling of a number of elements. There is the type from which the book is to be printed, to be composed into words and sentences and arranged into lines; chapter openings to be planned, and their endings; a title-page to be designed. Paper must be selected; a binding designed, and possibly a jacket printed.

If modernism is simply the adaptation of machinery for the handling of the various details of construction, we have had it for a decade or more. In practically all books now printed, types are cast by machinery and composed at the same time; the book is printed on large automatic presses; the paper is machine made; the binding materials and the operations of binding come through machinery, hand work is minimized. But if this is modernism it is certainly not modern art. Book makers are just now beginning to realize that to obtain an art in their product they must use their machines as the early printers used hand presses—they must master them. And even when this is done the art is not attained if the finished work lacks that touch, design, which gives the book some beauty, and this cannot be present unless an artist, experienced in the details and possessing a feeling



18
Title-page by Bruce Rogers of "Pierrot of the Minute" showing the skilful use of printer's flowers to obtain artistic effect

for them as a medium of expression, makes his contribution to it. It is for him to select every small item which goes to make the book; to determine what type, drawings, etc., are to be used, and on what kind of press the book will be printed. Upon his experience, his knowledge of the possibilities of his tools and materials, depends the consequence of his work. I must repeat

P R E S S W O R K E L E C T R O T Y P I N G
 N A L D U S c. 1447-1515
 C O M P O S I T I O N T R O P I N G



ALDUS MANUTIUS, first printer to publish classics in popular editions, copied Petrarch's handwriting as a basis for the first *Italics*.

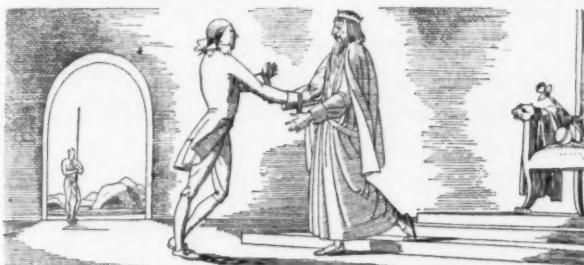
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A QUINMADE BOOK IS A WELL MADE BOOK
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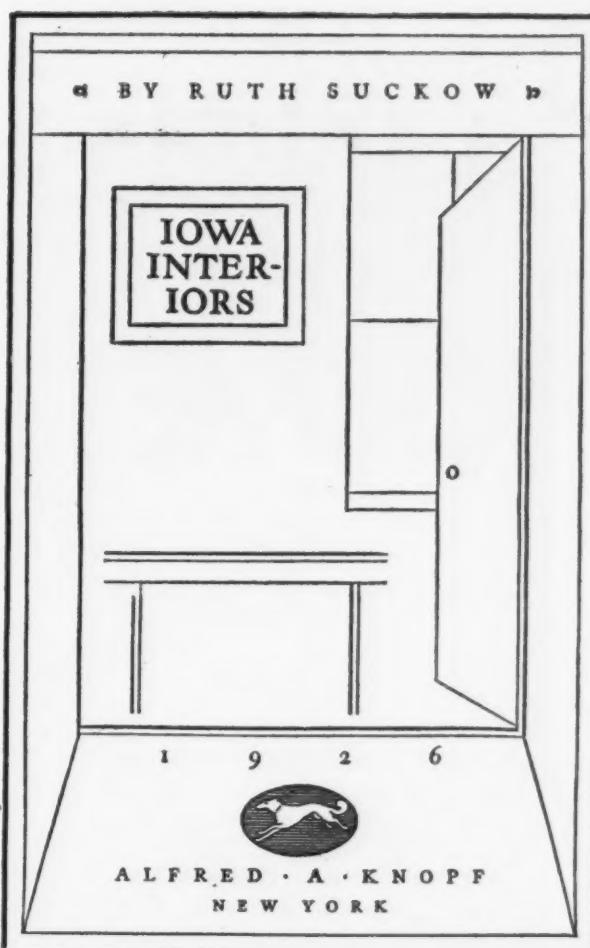
chief officers how they should behave in his Majesty's presence; whether they should fall on their knees or flat on their faces, whether they should put their hands on their heads or on their backsides; whether they should lick the dust of the throne-room; in a word, what was the ceremony? "The custom," said the chief officer, "is to embrace the King and to kiss him on either cheek." Candide and Cacambo threw their arms round his Majesty's neck; he received them with all imaginable favour and politely asked them to supper. Meanwhile they were carried to see the town, the public buildings rising to the very skies, the market-places ornamented with thousands of columns, the fountains of rose-water and of liquors distilled from sugar-cane, which played continually in the public squares paved with precious stones which emitted a perfume like that of cloves and cinnamon. Candide asked to see the law courts; he was told there were none, and that nobody ever went to law. He asked if there were prisons and was told there were none. He was still more surprised and pleased by the palace of sciences, where he saw a gallery two thousand feet long, filled with instruments of mathematics and physics. After they had explored all the afternoon about a thousandth part of the town, they were taken back to the King. Candide sat down to table with his Majesty, his valet Cacambo and several ladies. Never was better cheer, and never was anyone wittier at supper than his Majesty. Cacambo explained the King's witty remarks to Candide and even when translated they still appeared witty. Among all the things which amazed Candide, this did not amaze him the



Page from "Candide" with drawing by Rockwell Kent showing the combination of type page with illustration

again—this art in book design is as subtle, as elusive, as difficult to come by, as that in painting, music, or literature.

When the printers of the fifteenth century laid down the forms of roman letters and the precepts for their arrangement into pages of text they did so good a job that for four centuries their essentials have gone unchallenged. Now, with the coming of modernism, we still find it practically impossible to break away from tradition entirely. Latterday type designers, instead of trying to create letters reflective of the spirit of our own age, have revived the fine forms of the letters of the early printers. So book artists, for better or worse, must work with only these types, and the so-called "modern" types which were introduced in the eighteenth century, and are essentially the same forms. With half a hundred or more excellent survivals and revivals of type designs, it is questionable whether new ones are needed. Read-



In this title-page by Elmer Adler the printer's rule and type pieces obtain a pictorial page

ability must be considered. Any radical change in the form of individual letters would be immediately noticeable to the reader, and if the new characteristic were very unusual it might be so annoying as to distract him. So while there is some small opportunity for new types, which, while being quite legible, would give fresh effects when composed in mass, there is certainly little necessity of them as is aptly demonstrated in the work of the really competent book designers who have produced artistic, and sometimes modern effects with what we have at hand.

Printing type, in the art of the book, may be said to be analogous with color in the art of painting. Each painter has the same wide range of colors to work with. So has each printer the same assortment of letter designs from which to make selections. As through the arrangement of colors upon his canvas the painter secures his artistic expression, so with the arrange-

THE OMNIBUS OF CRIME

EDITED BY
DOROTHY L. SAYERS

PAYSON AND CLARKE LTD
NEW YORK MCMXXIX

*An adaptation of a modernistic type effect
from the German*

ment of his types the printer strives for his. But here the parallel ends. For while the painter is free to follow his fancy in making his forms in color, the printer is bound by tradition to confine himself to a certain arrangement of forms in his pages of text. Subtle variations of proportion may, indeed, be introduced. The type may be large, or small, for its width of set and depth of page. The leading, (white space between the lines) may be unusual, the margins may be slightly adjusted to produce a new effect, but the pages can be no more than two columns of type in mass, beside each other, framed by their margins. Any exciting innovations in the type pages of a book are obvious at once, perhaps affected, and too often annoying.

But with the chapter headings, the opening portions, the title-page, the binding, and the jacket, the designer has more freedom. The last three parts are, in fact, the first the reader sees and therefore most important. Therein lies the chance of giving the book a character. Decoration may be introduced, and if the text will allow of modernism, this is the place for it. The early books were decorated by hand and some of the primitives are quite in the character of modern work. What could be better for the embellishment of modern books than hand drawn decorations, reproduced through line engraving? When the practice of illumination passed out, printer's flowers were introduced for use in book decoration. These are the quaint repeating decorative units, cast as type, which were at first simply made up into borders and head bands. There is unlimited opportunity for modernizing printer's flowers, but in the United States these possibilities have been generally overlooked. The American printer must again make

Layout

in ADVERTISING

W. A. DWIGGINS

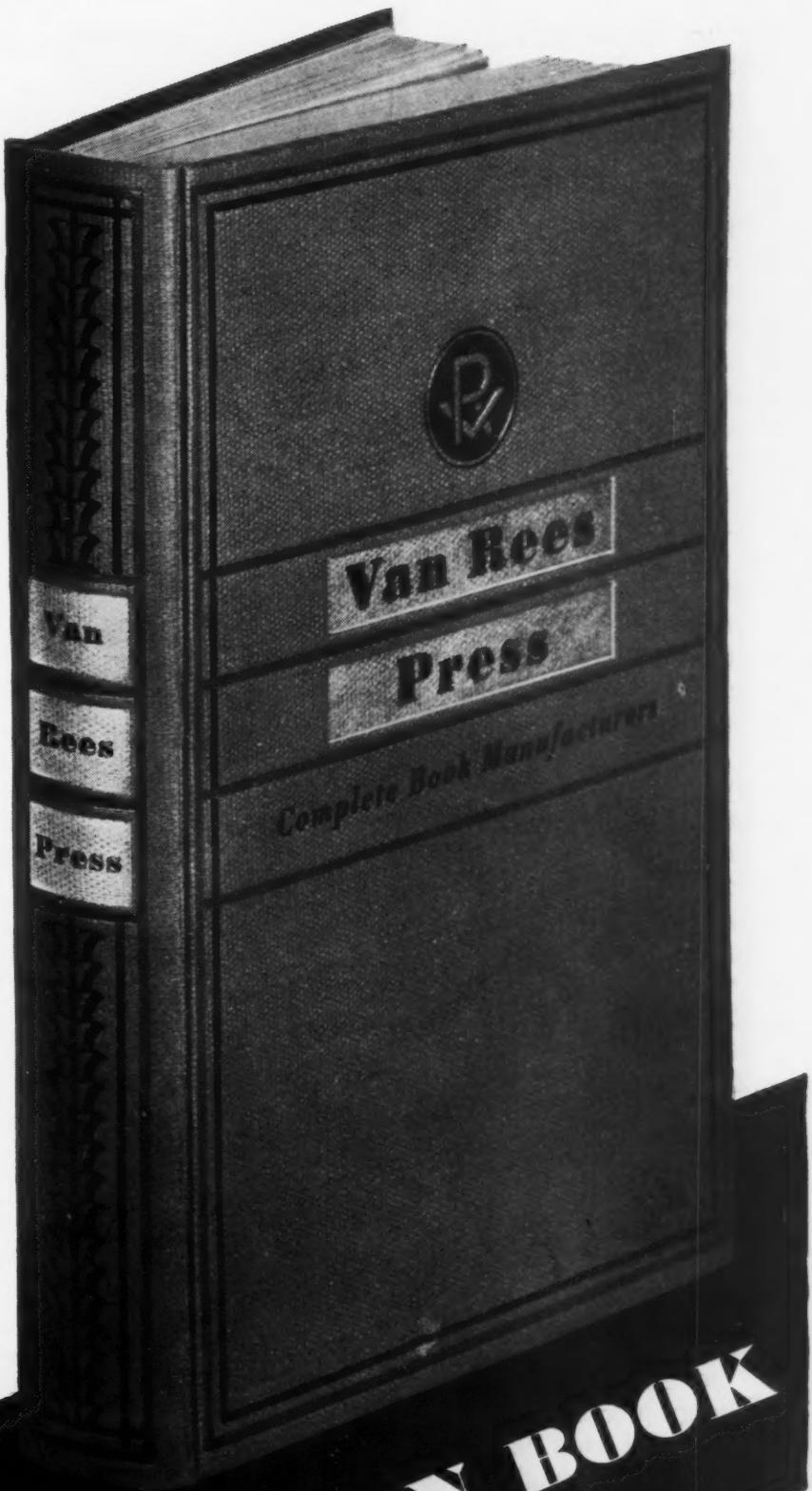


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Dwiggins' most interesting books*



THE
**Van
Rees
Press**



LATEST
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the best of the revival of traditional forms. Yet through original combinations of this material, and a rare deftness of handling it, some few artists have been able to produce new and charming effects despite their traditional characteristics.

The possibility of modernism in book design rests upon literature as much as it does upon technical details such as typography. Most contemporary "fine book" enterprises have confined their efforts to reprinting literary works of established reputation. Sometimes these books are so purely representative of the age in which they were written that little can be done toward giving them a modern design. They are now produced through highly developed machinery, whereas their early editions were probably printed upon crude hand presses. The modern edition therefore, has some claim to present day feeling in the interpretation of the design, but the most successful reprints of early literary works are those which bear at least some small marks of their original period though they may have spontaneous touches which acknowledge our own. It should be apparent that modernism in book design is most effective when applied to contemporary literature. It is from the general publisher of our own day, whose business it is to serve up the work of modern writers, we should expect the encouragement of modern book design. As I have intimated, they have adapted modernism to the extent of utilizing every available machine to cheapen the production of their books, but they have not gone further and taken a part in the promotion of a sincere expression of contemporary design, through the use of these machines. Superficiality is far too general.

The graphic arts in America have taken a substantial step forward in late years. One can only wonder why the work of such artists as Pamela Bianco, George Biddle, Louis Bouche, George Bateman, Peggy Bacon, Alexander Brook, Adolph Dehn, Ernest Fiene, Emil Ganso, Marsden Hartley, Yasuo Kuniyoshi, Charles Sheeler, to mention a few names in a list that might be extended to a hundred or more, is not used to enliven the pages of modern books of contemporary fiction and biography. Many writers have lately developed a realistic style in the treatment of

their work which invites the companionship of abstract and modern drawings such as these artists are capable of making. A word may be said regarding book illustration: It is time that pictures which merely represent incidents or characters in the story were abolished. The art in illustration demands more than that. There must be an abstract harmony of feeling with the literary character of the book. Illustration must be used to intensify the author's effect. The illustrator then, must be an artist of keen sensibility. He must be able to penetrate the writer's purpose, find himself in sympathy with it, and make a contribution to it. To this end, it seems to me, the work of many contemporary graphic artists is eminently suitable. The purpose of book design is not fulfilled however until the designer has placed these drawings comfortably where they belong.

So, we can see, for half a dozen reasons most of the efforts made to establish a connection between modernism and book design have been of little consequence. But in practically every failure the chief cause may be either that the designer has not a sufficient understanding of his problem, or that his effort has not been sincere. Lacking the background of substantial typographic study the amateur has attempted to obtain a modernistic effect at the expense of intelligence. Shoddy extremes are brought into play, and materials used which reflect nothing but bad taste. If fundamental knowledge of the art in painting is necessary before a modern canvas should be attempted, in the art of printing familiarity with the traditions is even more essential. The eclectic will attempt to copy his contemporaries in advertising, an art without tradition. He will seek the bizarre, the new, the striking, but what he usually obtains is the absurd. Freakish types, or sober ones, scattered senselessly over pages; printer's flowers planted in unsuspected places; distorted margins and forced effects; cannot be excused under the cloak of modernism. Modernism is no more than the contemporary expression of an artist, familiar with the elements of book making and having the ability to use them continually to their best advantage. The modern book must take its place comfortably beside that of tradition. They are both books—they must both be readable.

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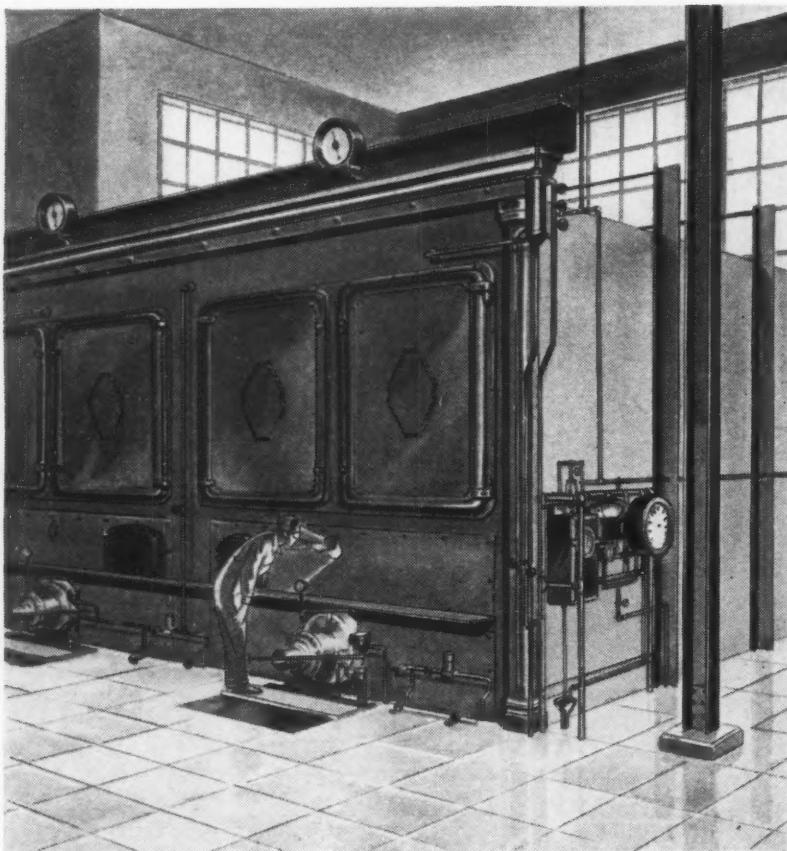
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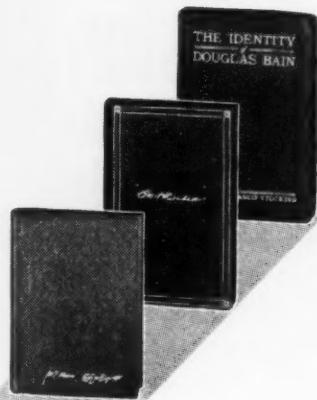
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The New Generation of Book Makers

Priscilla Crane

of Brewer and Warren Inc.

Frederick Cooper-Marshall

ON Tuesday and Thursday afternoons you can decide that any person who turns into East Fifty-Third Street with a portfolio under his arm is going to see Priscilla Crane. They are the afternoons when she is "at home" to jacket designers and artists. If they have to wait in the reception room of Brewer and Warren, formerly Payson & Clarke, they are sure to wander about looking at the draperies of Raoul Dufy's hand-blocked prints, the pottery and ceramics by Varnum Poor, Weiselthier and Madeleine Sougez, the furniture designed by Paul Frankl and the books designed and executed under Priscilla Crane, and they are sure to arrive at a few conclusions about what Miss Crane will be interested in. The interests of the editors of Brewer and Warren are rather modern, and, since Miss Crane believes in suiting the typography and general format to the text in hand, her work is necessarily modern. Yet the books are not a cause nor yet quite an effect of her modernity. It is a case of a marriage of sympathetic minds. For long before Priscilla Crane headed Brewer and Warren's manufacturing department, her interests had been moving towards modern typography. This interest was surely not inherited,

for she was born with her feet on Plymouth Rock and her name in the Boston Social Register. Either one should produce a conservative regard for tradition. Her only concession to tradition was to select the magazine *Antiques* as her first place of business and as a concession to tradition it was not a very brilliant gesture, for *Antiques* was the first magazine in this country to be set in Old Style Caslon. Not only were the text pages presented in this fresh, then newly revived type but the advertisements as well. Now, those who do not understand the bold faces of modern typography rush madly into Caslon whenever they are in trouble. Miss Crane realizes that it takes more than Caslon.

Leaving *Antiques* she settled herself at a desk, or perhaps we should say table, in the Cleveland Museum in the Print Department, and from there moved on to

an advertising company in the same city where her duties were not in the lay-out department although in it she spent the greater part of her time. By this time typography had got her well in its clutches and she set sail for Europe in the first Tourist Third class boat there was. In England she began her round of the private presses, studying the books, the presses



Priscilla Crane

JEAN COCTEAU

L E S E N F A N T S T E R R I B L E S

BREWER AND WARREN INC
PAYSON AND CLARKE LTD

An innovation in title-page type was the Bifur used in this Jean Cocteau book

themselves and learning what she could from those who ran them.

The return to this country was made something of an event by the opening up of the position for her of assistant literary editor of the New York *Evening Post* under Harry Dounce. She also did a typographical column for the supplement, but that, she explains, was years ago and she'd rather forget about than discuss it. The thing she really enjoyed there was making up the supplement and the thing she really disliked was the union ruling which prevented her from setting type. But she kept her own little case of type in the office hidden away behind the books that waited reviewers and when she had time she dickered away at it, learning the rudiments. In the course of wandering about New York she learned that no woman in the town headed a manufacturing department and that such a position just couldn't be considered. When the New York *Post* supplement was given up, and she made more serious calls on the publishers of the town, she was reminded of her sex and her consequent inability to qualify for the head of a manufacturing department.

At last she discovered that Payson & Clarke were at that moment in need of a manufacturer. She looked business-like and voluntarily made several suggestions about the format needed for a book or two while lingering about the place. Before long she found herself reprimanded if she wasn't at her desk in the Payson & Clarke offices at nine o'clock. She had become, without quite realizing that it was happening, the head of the manufacturing department she was best qualified to head. She could experiment with her ideas in the modern typography, she could play with the books that lent themselves to a humorous or tricky treatment and she could turn out dignified title-pages for the books that demanded more serious handling. And because she liked to see the wheels go round, because she learned the economics of publishing she was eventually made secretary of the company.

Last fall Miss Crane went abroad to look at typography. Since modern types are not made in America for machine use, and most commercial books here are made on machines, it doesn't do to get too entranced by the German types.

Of course, there are exceptions to any statement that is made so flatly and the exception in this case are the modern types that are being produced in England by Lanston Monotype Company under the direction of Stanley Morison. Notable among them is the Eric Gill type which at the request of Miss Crane and Brewer and Warren was im-

NATHAN ASCH

Born in Poland in 1902 . . . spent childhood with family wandering over Europe learning and unlearning languages . . . after Warsaw, Vienna, the Carpathian Mountains, Cologne, Berlin the family settled in a house with a big garden in Paris; there, for three years, young Asch went to school with the children of exiled Russian revolutionaries . . . In 1915 he came to this country on the Rochambeau, with every floating bottle throwing the periscope-seeking crew into a high state of nerves and gun-shooting . . . America, and not speaking English, and school . . . ran away to join the navy from which he was rescued because he was under age . . . more school, sleeping sickness, college and then Wall Street selling bonds and rapidly depreciating German marks . . . made huge sums of money and, being nineteen, spent it all, mostly in the old Pré Catelan on Thirty-ninth Street . . .

When twenty-three went abroad and spent three years in Paris writing . . . returned to America and married . . . wrote synopses for movies . . . served as Russo-Polish expert for a film company . . . has lived for last two years in the Berkshire foothills but will return to Europe this Spring . . .

An inside jacket flap of "Pay Day," emphasizing the perpendicular motif

NATHAN ASCH
PAY DAY
 BREWER AND
 WARREN INC
 PAYSON AND
 CLARKE LTD
 1 9 3 0

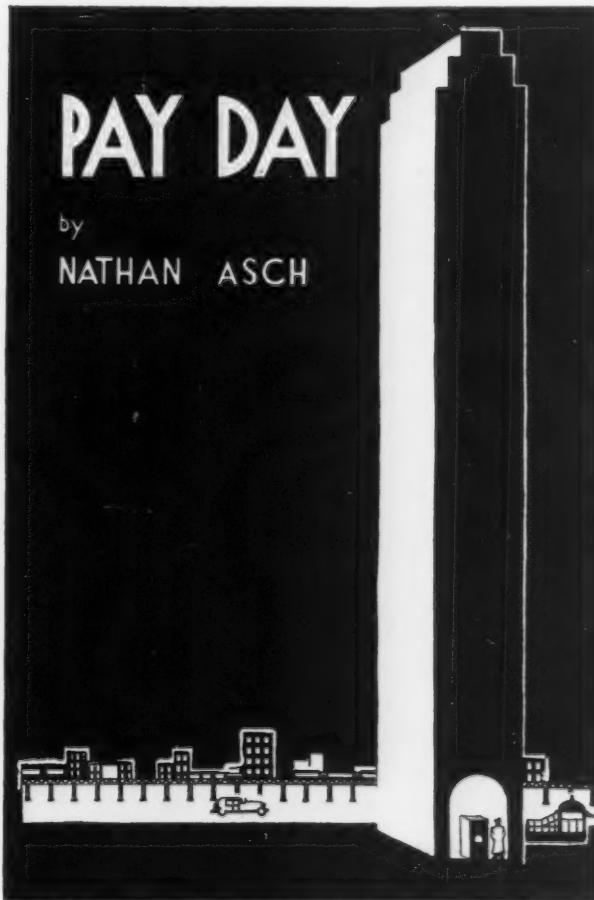
Title page; one of the steps in the single-motif progression of the "Pay Day" decorations

ported by the Plimpton Press for their use in the front matter in the recently published Nathan Asch novel, "Pay Day." Miss Crane wanted to see the entire book in Eric Gill but the smallest size available was too large for the text page. This book incidentally embodies one of Miss Crane's most cherished principles, that if one goes modern at all one must go modern throughout. There is no sense in wrapping a pure example of 18th century typography in a thoroughly modern jacket. One would expect to see an 18th century lady sipping a cocktail. Of course,

in some cases it is impossible to be consistent, as in the case of "Pay Day" where the type really necessary was not available, but one can imply modernity as Miss Crane did by utilizing those characteristics of modern typography, clarity and significance.

"Pay Day" incidentally, is a good example of the work of the manufacturer who considers the book a unit. On the page which accompanies this article may be seen three reproductions of parts of the book which are closely related. The skyscraper on the front of the jacket, rising black and white against the brilliant red background in its simplicity and its vertical line is definitely in the mood of the title-page, contents page and the back of the jacket. In all of them there is the simple blocked type of lettering running at right angles to the very effective vertical lines of the drawing and the type rules. In design and in feeling they correspond with each other and with the rest of the book.

One of the most interesting examples of



The jacket of this book at once strikes a motif of long, perpendicular lines which is kept throughout the entire format

S A R A H S A L T

Sense and Sensuality

PAYSON & CLARKE LTD

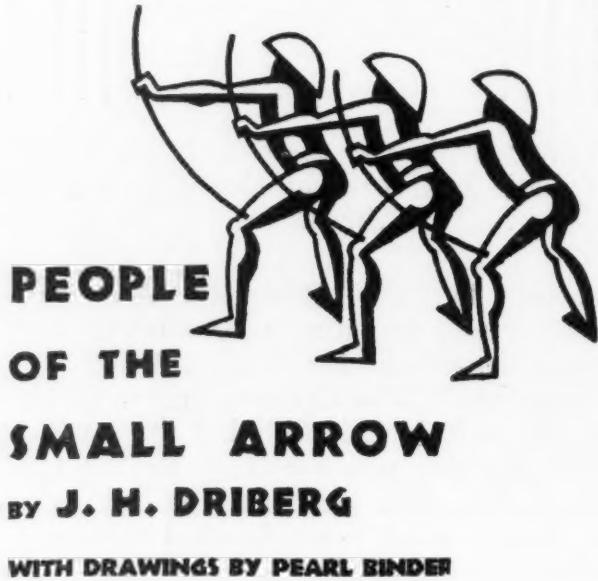
The simplicity of this page is particularly pleasing

Miss Crane's work is the spring catalog she designed for Brewer and Warren. Its type rules are striking, its general design suits the work in hand and it meets the demands that it be easily readable, that titles, prices, and volume-size be easy to get at and that, like advertisements, the job as a whole be different and catch the eye.

Miss Crane's efforts as manufacturer are not confined to the books that issue forth bearing the imprint of her house. She has employed the characteristics of her books' typography in the stationery, bill heads and even in the memorandum pads of the office. If a sash is to be put on a book she sees no reason why it shouldn't be in character with the book as well as that it catch the eye and she undertakes to see that it is. Brewer and Warren, then Payson & Clarke, were the first publishers over here to use Neuland extensively and when that was taken up more or less by everyone they switched to Bifur which is represented in

this article in the reproduction of the title-page of Jean Cocteau's forthcoming novel, "Les Enfants Terribles." When newer types are introduced over here, Brewer and Warren will doubtless introduce them.

Commenting on the limited editions Miss Crane has done for her house we discovered that her real interest lay in the trade edition. Given unlimited time and money, she feels, anyone can turn out a lovely or a striking book but the real problem is to turn out the commercial product with the equipment offered in America to-day, with limited time and money. There is no doubt that she has succeeded in doing it, as she has succeeded in conveying the feeling of to-day rather than of ten or twelve years ago. There are two schools of typographers, she says, those who believe in modern typography and those who don't. Those who don't are continually resorting to period typography. Those who follow are refusing to imitate slavishly what has gone before; they are original workers, creative. Their work may fall short of its mark, but at least it is an attempt towards something different. And, most important, it allows the exercise of one's sense of humor. Priscilla Crane, with a sense of humor and the creative impulse, follows the modern.



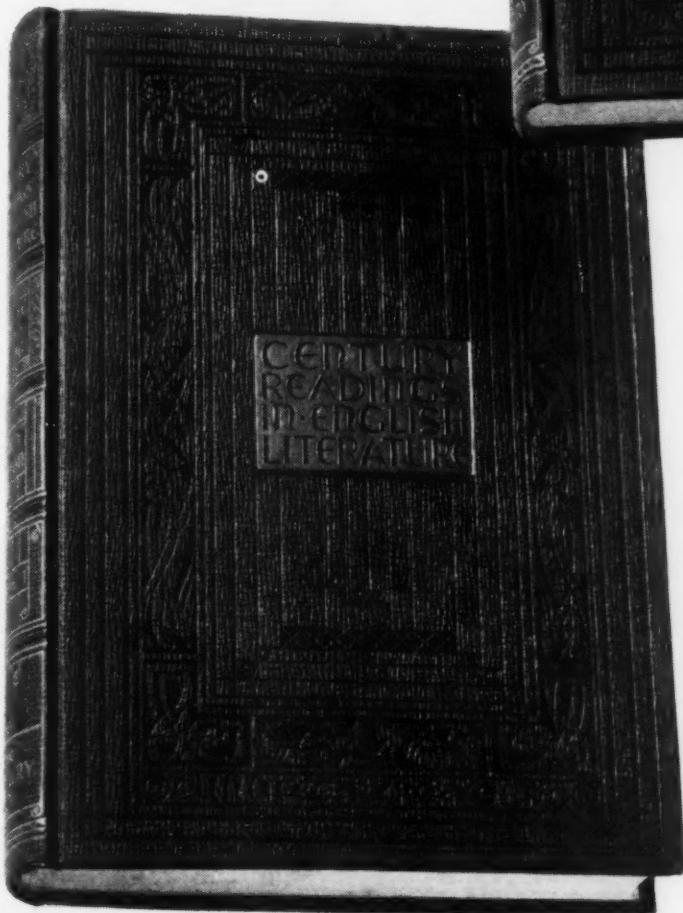
The design of this jacket was adapted from page decorations of the book itself

“Stop” . . .

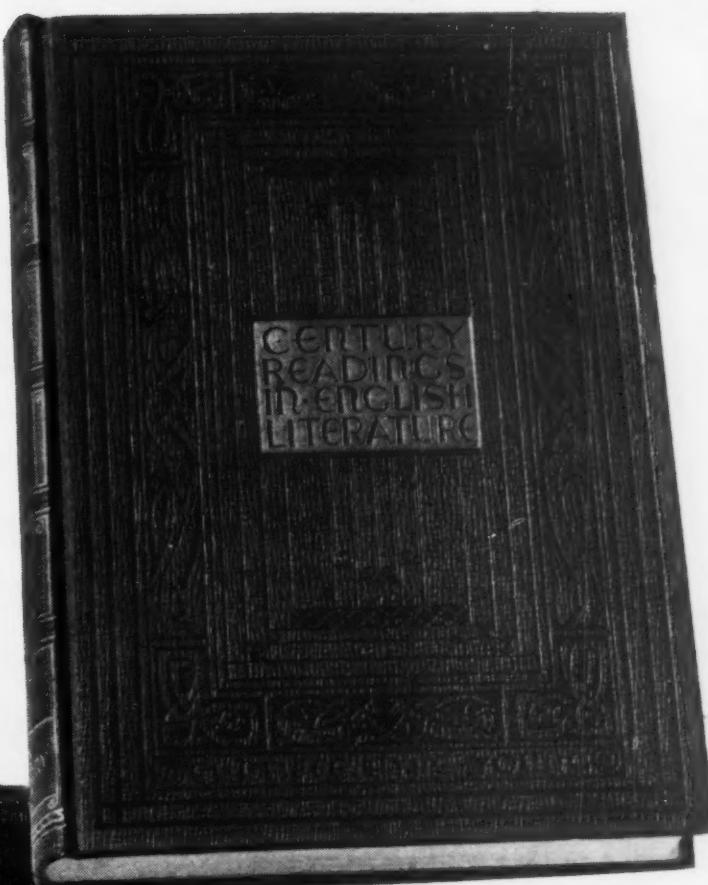
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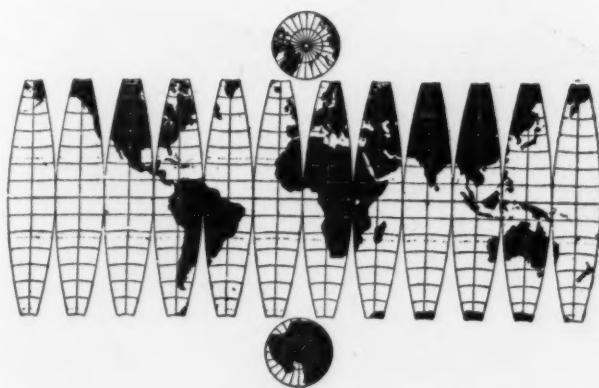
STAMPED SIMILAR TO AN
ORDINARY INK AT A COST OF
ONLY A FRACTION MORE THAN
INK STAMPING ALCHEMIC
GOLD GIVES A BRILLIANT
LUSTRE OF UNUSUAL LASTING
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ALCHEMIC **GOLD**

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The Improved Hammond Globes



The map or gore which is used on terrestrial globes showing the flat view as it is printed. A flat map must be projected to fill the spaces, with a resulting distortion

C. S. HAMMOND & COMPANY is introducing a new and improved line of terrestrial globes that embodies both manufacturing improvements and modern design in the stands and their finish. The most remarkable feature in the construction of these new globes is the use of a hollow metal sphere as a form for the gore or maps instead of the old cardboard and plaster ball. This metal sphere is reinforced at the equator with a disk fitted on the inside so that the finished globes are practically indestructible. It is also possible with the use of aluminum for the manufacturers to make an allowance for damaged globes in case of injury from fall or a sharp blow.

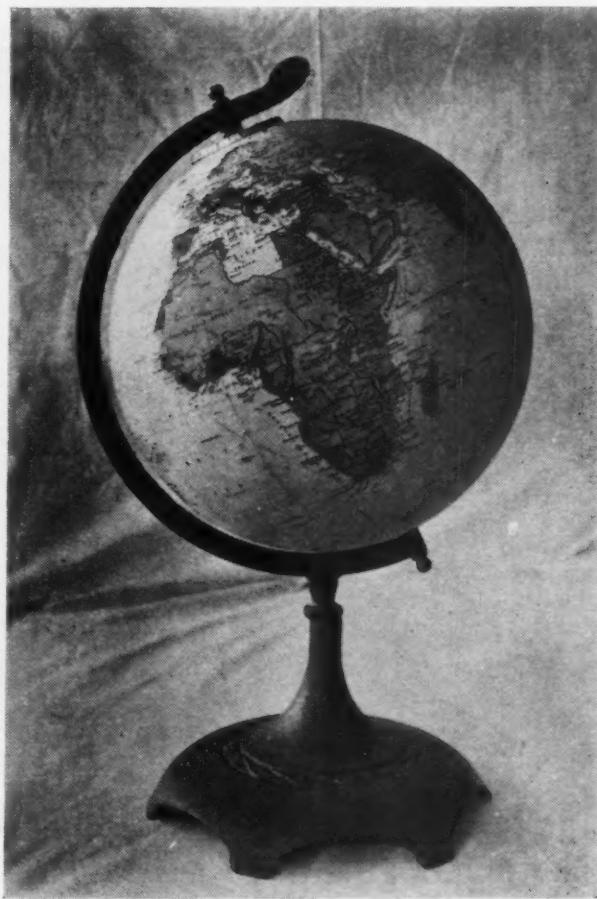
The new line of globes is being made from the Hammond Company's own maps, supplanting the English maps which have been used in the past. An improved process is being used in fitting them to the spheres which gives a more perfect seam than has ever before been obtained.

A new type raised time dial that is readily visible from any angle gives the time in any part of the world at a glance.

Aside from the construction improvements the new Hammond globes are provided with bases that are a radical departure from the traditional three-footed stands. Modern design in the stands has enhanced the natural decorative quality of the globes and a variety of two-tone

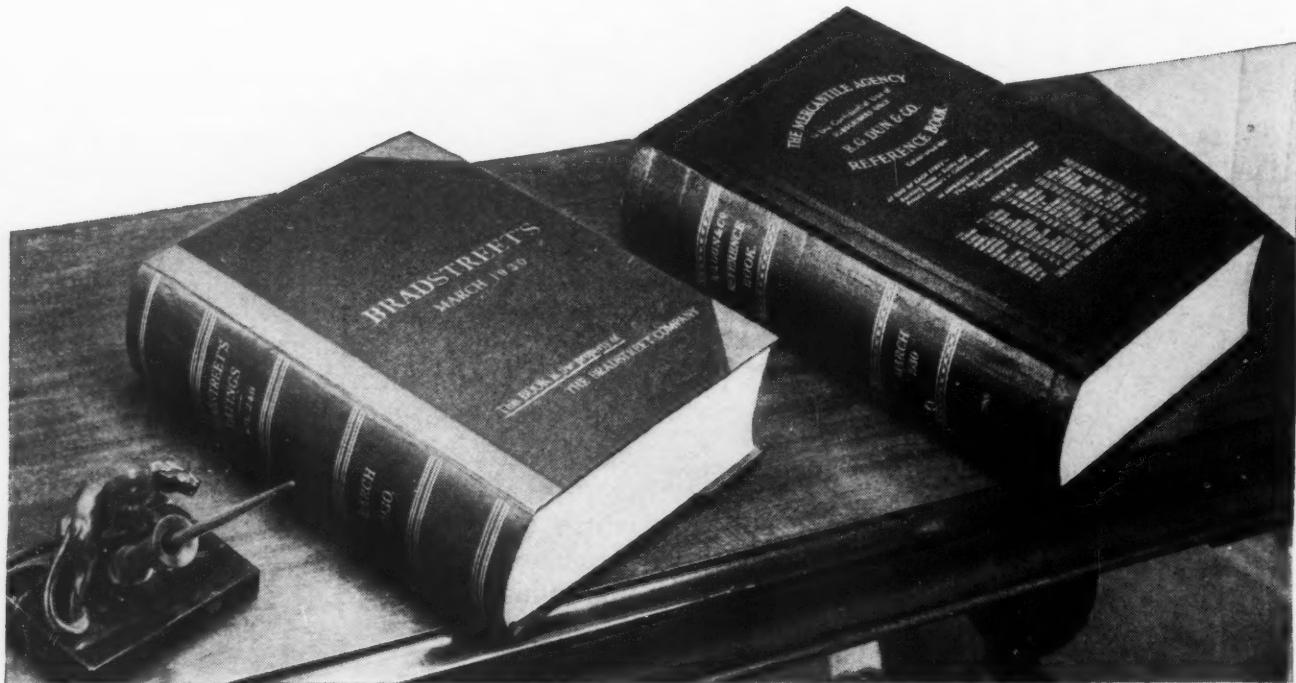
finishes adapts them to any setting. There are several types of stands, both in floor and table styles, and a new size globe is introduced in America in the nine-inch line. This size has been popular in Europe, for it escapes the bulk of the twelve-inch sphere yet gives appreciably more map area than the standard eight-inch size, for the one-inch increase in diameter gives more than a three-inch increase in circumference.

In introducing the new line of globes the manufacturer is having Ruth Leigh prepare a manual on how to sell globes which should be a valuable aid for the bookseller who includes this profitable side line in his stock.



The new twelve-inch globe with metal sphere and decorative base finished in verdis-antique. The improved time dial with vertical lettering is seen in the side view

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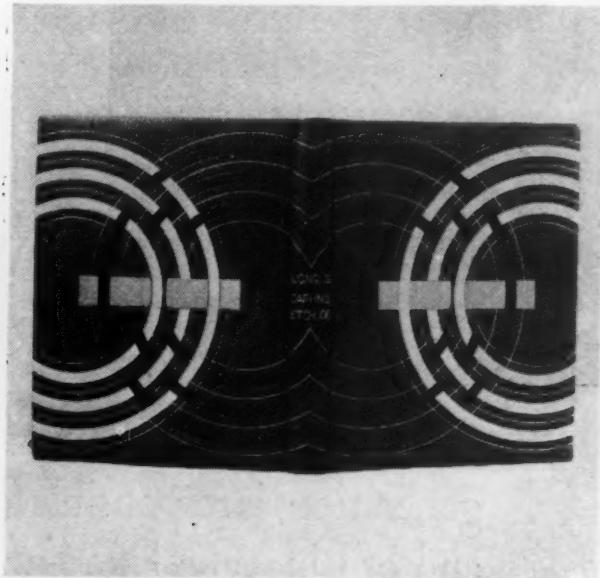
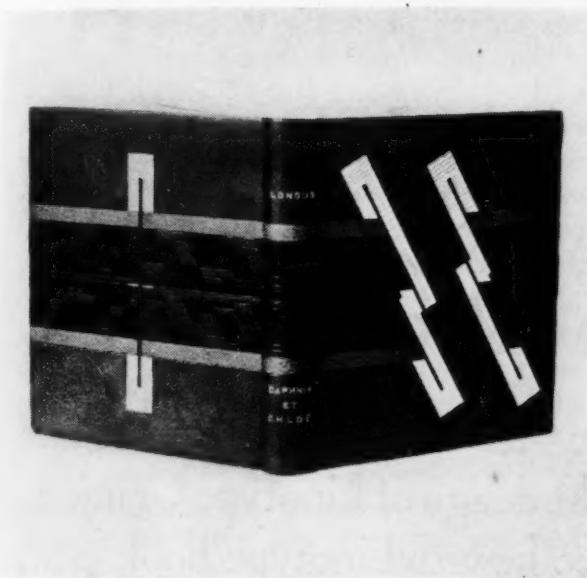


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Modern French Bindings



Two designs for "Daphne and Chloe" executed by LeGrange in Paris. The circular motif is done in white and grey leather on green. The angular combination has a dark blue background with the mosaic bands light and dark grey

HOW much the "new dimensions" of modern decoration can add to the equipment of the designer of bindings was evidenced by the article on the work of Clarence Hornung published in the *Publishers' Weekly* of February 1st and is again emphasized in the reproduction of three French bindings, hand-tooled in leather, which have just been received from Paris. The binding for "Daphne and Chloe" is by LeGrange, one of the foremost designers of modern binding in Paris. Here circular movements are stressed, and the green leather cover is decorated with circles of white and grey leather. The same binder has given a different treatment to the same book by using lines and angles, the leather being dark blue with light and dark gray mosaic bands. The cross bars are of ivory with gold points. The third design reproduced herewith is by LeGrand with an angular pattern such as is much favored by modern book binders. Here it is important that the lettering be carefully worked in with the general plan of the tooling. This binding is in red morocco leather with inserts of yellow and red.



This design is by LeGrand. The binding is in red morocco leather

Designs of this character are as suitable and practical for cloth bindings as they are for leather.



TWO FINE BOOK TYPES FROM ENGLAND

George W. Jones, one of the great English printers of this generation, is responsible for the design of Linotype Granjon, and of Linotype Estienne, the newest Linotype book face, recently introduced in this country.

Of Granjon, you have heard much. It is used for five of the "Fifty Books" in the 1930 A. I. G. A. exhibit, and has been enthusiastically endorsed by discriminating American typographers and printers.

Estienne, which is used in two of the current "Fifty Books"—the beautiful Limited Editions Club edition of Whitman's "Leaves of Grass" and the equally attractive Oxford University Press edition of "The Testament of Beauty," by Robert Bridges—is not quite so well known.

But it will be, for the very fact that it is one of the most distinguished faces yet offered for fine book-making.

Specimens of Estienne, in which this page is set—and of Granjon, or any other Linotype face—are yours for the asking. Estienne is ready in three sizes at present: 14, 16 and 18 point. The 12 point size will be available in a few weeks. Mergenthaler Linotype Company, Brooklyn, New York.

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LINOTYPE ESTIENNE SERIES

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The Art of the Book Jacket

HE who shouts to attract your immediate attention, has no time to make a tune out of his sound," writes Theyre Lee-Elliott in Jonathan Cape's house organ *Now and Then*. "He who cried 'Wolf!' when there was none, earned only the abuse of those whose running had not been made worth the while. Between the Scylla of long-windedness and the Charybdis of importunity must lie the true course of the poster. And with it, flirting beside its slow but steady progress, there goes its pilot fish, the book-jacket.

"It cannot be too firmly underlined, this association of the poster with the book-jacket: we have but recently and with difficulty shaken free from the idea of the book-jacket as performing the function of book-illustration. Very dear to the publisher of yesterday was the jacket that served but the purpose of frontispiece: while commercial advertisers were gradually learning how best their posters should be drawn, publishers had yet to realize that their book-jackets were, in any meaning of the word, advertisements. Thus it is but recently that the art of the poster has been brought to bear upon the art of the book-jacket.

"This new influence sets the book-jacket designer upon an entirely fresh line of approach: from being that of an accurate portrayal of the central character—let us say—or situation of the book, his primary concern has swung over towards the necessity of immediate and visual attack: and here, I repeat, the man who shouts has no time to make a tune. For let us consider the psychological situation of the book-jacket: the artist who avoids com-

plicating his issue will succeed in *thrusting* the title of a book and the name of its author upon the consciousness of the spectator: with that the greater portion of his object has been achieved. He need not flatter himself that the spectator will immediately feel called upon to buy the book, but the most that he can do has been done: he has strenuously impressed the fact of this particular book upon the mind of the onlooker, and, consciously or subconsciously, enthusiastically or reluctantly, that onlooker acquires a proprietary interest in the book; and when next he sees it reviewed, or hears it mentioned, he is appreciably nearer to buying it.

"This is not to say that the book-jacket artist should not also endeavour to make his design both indicative of the texture of the book and of such a nature as to interest and intrigue the arrested eye: his shout, I repeat, neither should be the empty cry of 'Wolf!' ... But in the book-jacket work of to-day, this consideration, a natural legacy from former ideals, is more fully appreciated. It is in the science of marshalling an immediate and aggressive attack upon the eye that contemporary book-jacket design seems to fail.

"Small wonder: for we are a quiet and sober race, and shouting has always been considered a trifle vulgar: the importunities of the street unemployed—that most successful of advertisements—fills us with nothing so much as embarrassment. Who, then, will wonder that in this rude business of advertisement we have been so sadly outstripped by those other nations more apt and ready to blow their own well-patented trumpets?"



Children's Bookmaking

IT has been interesting to note how many times in their comments on children's books in the past season, reviewers have emphasized the beauty of the bookmaking. It has been quite evident for some years to those who follow book production and book illustrating that rapid strides are being made in children's books. This year the public has noticed this for itself without reminder. An editorial in the *Christian Science Monitor* says:

"Never since John Newbery began to publish books for children at the Sign of the Bible and Sun, in St. Paul's Church-yard, during the reign of George III, have so bewilderingly many of them been offered in one literary season. A few years ago that season was counted fortunate which welcomed one really excellent picture book, whereas this present season boasts at least twenty-five. As to the corresponding improvement in the quality of text and illustrations, words are feeble things to expatiate upon present splendors. At last it is recognized that children not only deserve, but appreciate the best."

"Meanwhile perhaps the most arresting fact about the new books is their quality of world-wideness. Both writers and publishers were of course powerless to foresee the visit of a British Prime Minister to the United States; they could not know

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how steadfastly would present expectations be focused upon that vision of a world consciousness which must result in world peace. Yet, miraculously, the new juveniles reflect this identical vision, seeming calculated to put the American child en rapport with children in Poland, Hungary, Germany or Czechoslovakia. Here, if you will, is the legendary magic carpet turned practical."

Copy-Type Calculator

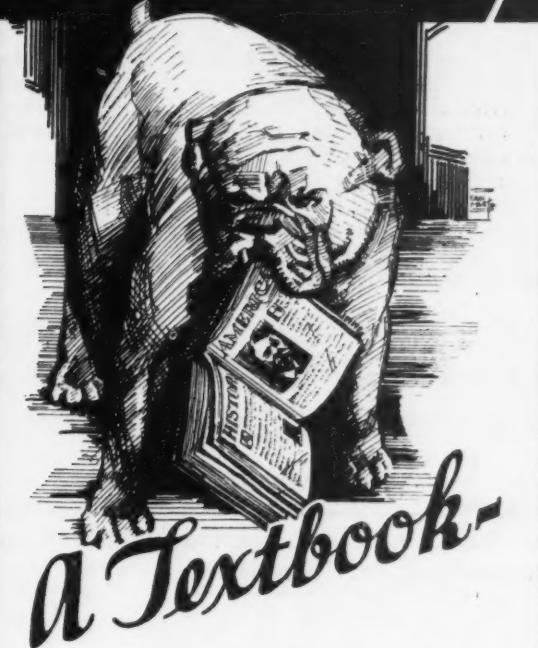
A COPY-TYPE calculator for Monotype users has just been published in a broadside by the Lanston Monotype Machine Company. Copies can be had from the headquarters at Twenty-Fourth and Locust Streets, Philadelphia. This table has been worked out to enable its users to:

1. Convert square inches of any class of copy into square inches of any size type.
2. To select type to fit a given quantity of copy in a given amount of space.
3. To convert pages of reprint copy of a given size type into pages of type of another given size.
4. To determine quantity of copy required to fill given space in given size type.
5. To compute length of display lines in picas from a given number of characters.
6. To compute number of characters required for a display line of given length and point size.
7. To determine set size of display type required to fill a line of given length and number of characters.

Edith Diehl Lectures

A SERIES of three lectures on Bookbinding will be given by Edith Diehl at the School of Contemporary Arts and Crafts, Grand Central Palace, Lexington Avenue at 46th St., New York City, on Wednesday, March 19 at 8:30 p. m., March 26 at 8:30, and on April 2 at the same hour. There will be a limited number of tickets issued for these lectures. Price for the series is \$7.50. Miss Diehl, a professional bookbinder for over twenty years, is a consultant on binding and conducts a hand-bindery where she teaches the craft.

Tenacity



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Our Medicine Men. Paul DeKruif. Century Co.

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Howlett. Burial Customs.
Muret. Funeral Rites. In English.

AMER. HEBREW, W. H. BLUMENTHAL, 71 W.
47TH ST., NEW YORK

The Dark Lantern. Novel. About 1910.

W. H. ANDRE, 604 KITTREDGE BLDG., DENVER
Ditmars. Reptiles. Pub. Doubleday, Page & Co.
State ed. and binding.
Memoirs of Our Own Time. James Wilkinson.
Trial of Aaron Burr. Stenographic Report by
Carpenter.
Journal of Geology. No. 7, vol. 22. 1914.
Hubbard. Little Journeys. Vols. State title.

APPLE TREE BOOKSHOP, CONCORD, N.H.
God's Man. Lynd Ward. 1st printing.
Peter Arno's Parade. 1st printing.

D. APPLETON & CO., 35 W. 32ND ST., NEW YORK
Ellen Terry. Memoirs.

D. APPLETON & CO.—Continued

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Crosby, Capt. P. L. Between Shots.

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Pope and McGuire Discussion.
Jan., 1929, Geographic.
Modern Book on Palm Culture.
Francis Merriman. The Queer Family; Sir
Jefferson Nobody.
Laut. Through Our Unknown Southwest.
Bandelier. Delight Makers.
Arizona items.
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Kin. Blakiston. 1912.
Popeno. Date Growing in the Old and New
Worlds. Altadena, Calif. 1913.

ATLANTIC M'THLY B'KSHOP, 8 ARLINGTON, BOST.
All of the Old Squire Stories. C. A. Stephens.
The Pineboro Quartette. 3 copies.

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J. BAER & CO., HOCHSTR. 6, FRANKFURT A.M., GER.
Calhoun. Athenian Clubs in Politics and Litigation. 1913. Austin.
International Index to Periodicals. All vols.
prior to 1928.
Winslow. Handbook of Health in War & Peace.
Handbook series no. 6. New York. 1917.

Books Wanted—Continued

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 Blanden. *Chicago Anthology.*
 Braithwaite. *Modern British Verse.* 1919.
 Cronyn. *Fall of Rainbow.* Liveright.
 Erskine. *Contemporary Verse Anthology.*
 Oxford Book of Canadian Verse.
 Chase. *Heroic Plays.* Columbia Univ. Press.
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 Dalziel Bible. Illus.
 Henry. *Pictures in Canal Life.*
 Lamb, Chas. *Two Letters.* 1902. Merrymount
 Press.
 Wayside Posies. Illus. About 1860.
 Jameson. *Modern Drama in Europe.* Pub. Har-
 court.

W. A. BENJAMIN, 416 BRADBURY BLDG., Los
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 Glenn. *Narrative of the Preble.*
 Morley. *Parnassus on Wheels.* 1st ed.
 American Cookery. By an American Orphan.
 N. Y. 1822.
 Child. *The American Frugal Housewife.* N. Y.
 1838.

BIMINI BK. SERVICE, 532 ELMWOOD AVE.,
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 From a Cloud of Witnesses. Stephen A. North-
 rop.

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 Henri Sanson. *Memoirs of Monsieur Sanson,
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BOOK BARN, ROUTE 1, RIDGEFIELD, CONN.
 Peter Arno's Parade. 1st.

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 MIAMI, FLA.
 Witches Pharmacopeia. Robt. Fletcher. London.
 1896.
 Hexenprocess. Hoessli. Lespig. 1892.

BOOK EXCH., 416 FANNIN, HOUSTON, TEX.
 Maps. Texas. 1820-1860; also Austins' Map.
 St. Louis Isle, or Texiana. London. 1847.
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 1 vol. N. Y. 1844.
 Dewees. Letters from Texas. 1852.
 Dixon, Sam H. *Texas Poets and Poetry.*
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 Alibone. Dict. of Authors. 5 or more vols.
 Westwood. *Arcana Entomologica.* London.
 1845. Vol. 2 only or set.
 Marshall. *Life of Washington.* 2 vols. with
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 Mead. *Old Churches and Families of Va.* 1857.

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The Elephant God. Casserly.
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Gossip Game at Chess Add's.
Autobiography of A. Slander. Edna Lyall. Pub.
about 1900. Longman.
Joyce. South American Archaeology.

BRENTANO'S, 1322 F ST. N.W., WASH., D. C.
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McIlhenny. Wild Turkey and Its Hunting.
Mahan. Naval Strategy.
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Forthcoming Issues

❖ ❖ ❖ Wolfgang Langewiesche, of the famous German publishing firm of that name, is in America studying economics at Columbia. Inspired by Alfred McIntyre's article "Too Many Books" in the January 4 issue, Mr. Langewiesche has written for us "Some Problems of the German Booktrade." This will appear next week. ❖ ❖ ❖

❖ ❖ ❖ In the same issue will appear Earl Hanson's article on "Books of Polar Exploration of the Twentieth Century." ❖ ❖ ❖

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